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THE SCHOOL ARTS BOOK



A BYZANTINE LILY

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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING and the ALLIED ARTS

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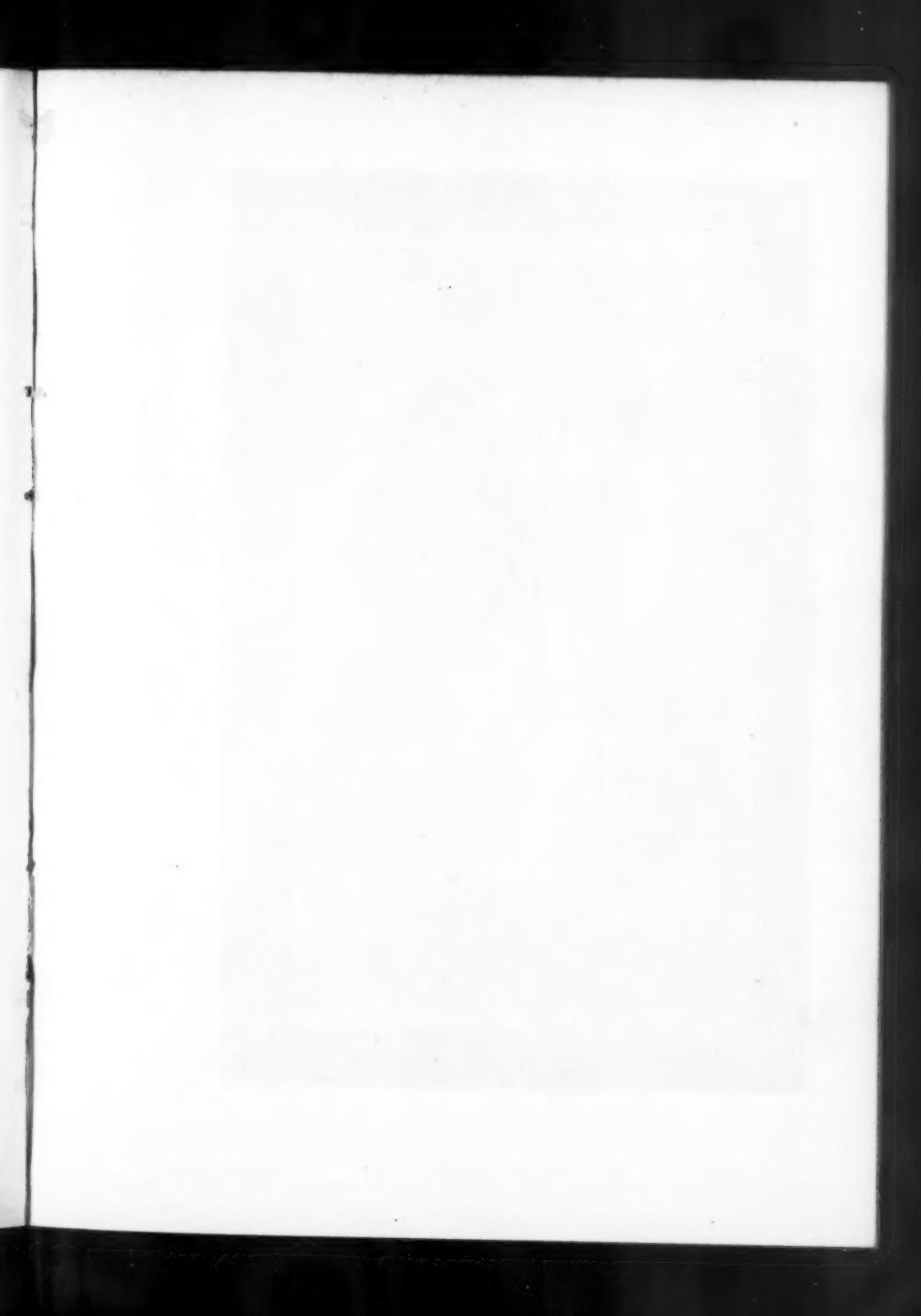
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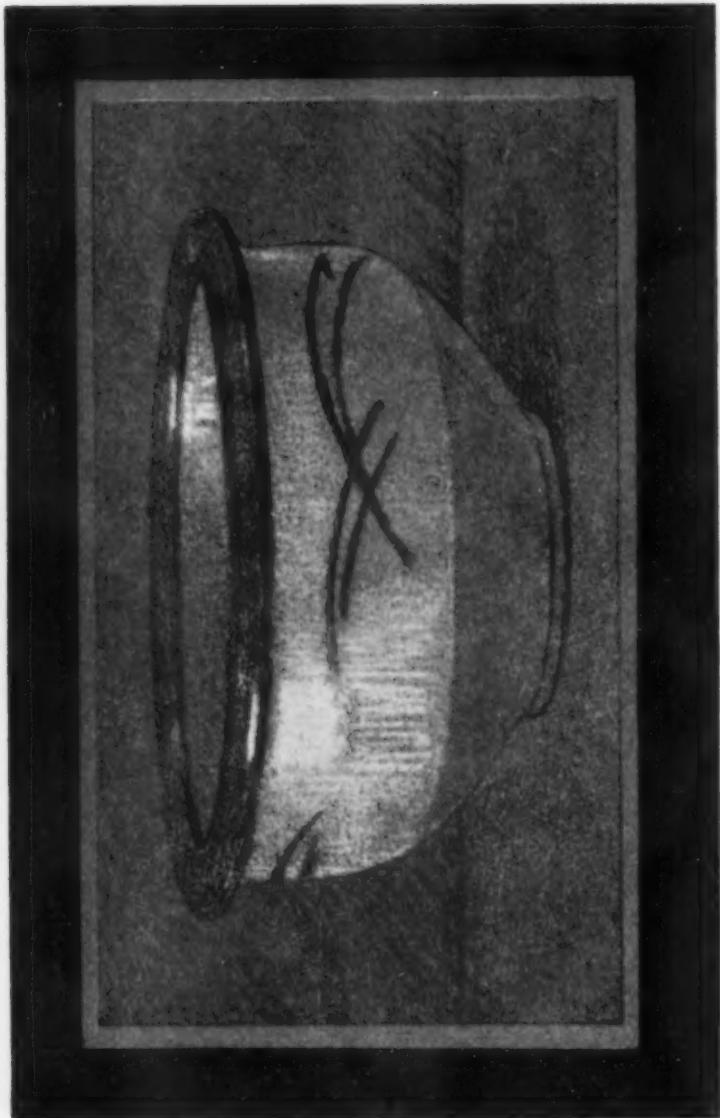
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A HAPPY NEW YEAR
TO EVERY READER!



Though cold outside the schoolroom let it be warm within, that there may be no numb fingers when it comes to model and object drawing! Those who exercise will keep warm! Good exercises are described in this number, and more will follow in the February number





A CRAYON DRAWING ON A COLORED PAPER

The drawing is well mounted. Orange of low intensity is the dominant note. Reproduced by the offset process from the Progressive Drawing Books by courtesy of the Pang Company.

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The School Arts Book

VOL. XI

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Ψ ART IN COMMON SCHOOLROOMS V Ψ

ILLUSTRATIVE DRAWING

BY FRED H. DANIELS

DIRECTOR OF DRAWING, NEWTON, MASSACHUSETTS

IN January and February we have our winter vacation in the drawing work. As with the summer vacation, we may now expect a change of scene and table, and may try to express our pleasure in a cooler atmosphere. There are those who claim that life is easier and more comfortable at home in the summer time than at the seashore or in the country. However that may be, it is not always the easiest path that leads to the greatest success; in fact, progress of any kind is the result of work. The new work involved in a summer vacation gives us a broader understanding of life; and the new work in school in mid-winter means increased power for teacher and class.

Psychologists and child study specialists have repeatedly advocated free imaginative drawing for children; drawing teachers have willingly followed their advice. The results have not always been satisfactory. The persistent production of bad drawings does not result, apparently, in definite progress. We would hesitate to teach arithmetic with so little to show for three or four years' efforts. You and I have heard eminent educators say, "Let the child express himself freely, let him try to tell graphically in his drawing of the thing he pictures in his mind. No, do not try the same subject a second time, the spontaneity will be lost in the second trial." Probably; but on the other

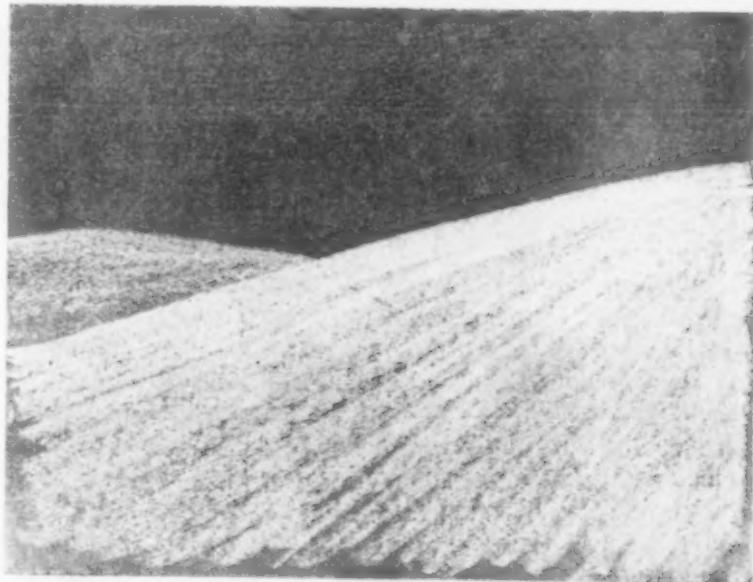
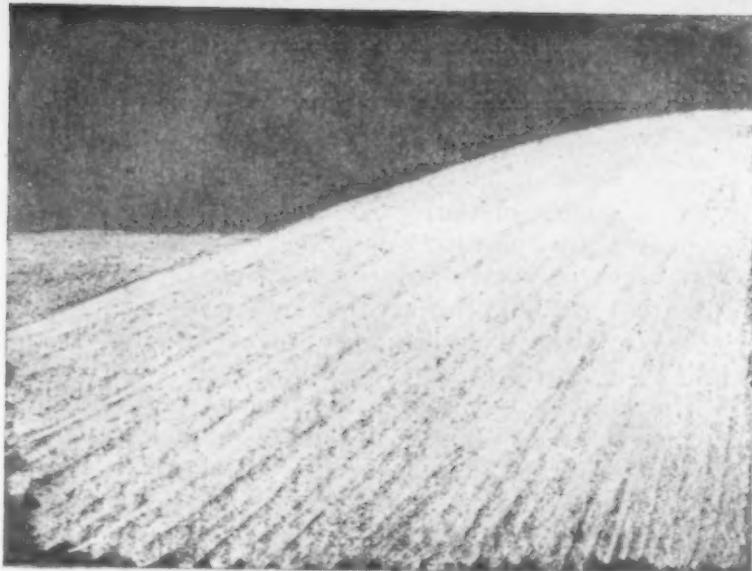
hand, good drawing will not be found in the first attempt. Take your choice! Let us give the child study specialists our abundant gratitude, they have helped us immeasurably to teach drawing with regard to the life of children; but —!

For a moment compare two school subjects, reading and drawing. The progress that children make in reading in one year at school is astounding. What is the method? Leadership and drill, drill, drill. A new lesson in reading each day? Not at all; the same lesson day after day and week after week, with constant correction, supervision, and repetition. The teacher's corrections are always alive, inspirational, and given with a full measure of kindness and active force. They are definite and to the point and produce a change of results at once. Let us try to teach drawing as well as we have taught reading.

I believe mid-winter offers the best time in the year for successful illustrative drawing in any grade. The sky remains as simple as in summer, but the ground becomes a much simpler matter, merely a flat area of white. In any drawing where there is an abundance of detail, colored wax crayons will average better results than water colors, their technique is less difficult.

Suppose we take as a typical subject, "Sliding Down Hill." Our first lesson should be planned to inspire the children with a strong desire to do a little better than their very best. How does the teacher of reading do this? She reads to the class with the best expression of which she is capable. The wise drawing teacher will draw for her class, and will draw with the same leadership she employs in her reading.

"Always teach imaginative drawing this way? Why, it would mean for the children nothing more than copying!"



First steps in creating the biggest hill in the world

You are right; they should not always copy, but at the beginning they should imitate far more than they have. At the beginning of the mid-winter illustrative drawing, the children need positive help in rendering the language of winter; when they have mastered some of the winter words so that they can talk, then we shall rejoice to have them say their say. We have not hampered their originality, we have helped their language.

We will draw a picture of the greatest coasting hill in our county! We will have the sky blue and the ground white, and the trees in their cold gray winter garb, and the hill overspread with coasters! We will make a large drawing (at least 16 by 20 inches), on paper pinned to a side wall where all the class may see our progress. The children work at their desks as we work at the board. We begin by drawing the large hill with white blackboard crayon, making all the lines of the hillside radiate from the top. This suggests the truth concerning the tracks in the snow, and also suggests the perspective, the convergence of lines toward the distant point. Next, we add the distant hill at the left; distance decreases the strength of the white, hence we use a little less white on this hill; see the first illustration.

The second step consists in putting on a nearly flat gray blue sky color. It will be noticed that this drawing is made on gray drawing paper. The gray will show here and there through the snow and the sky, adding to the effectiveness of both. Putting on the sky color requires method. It will not do to scrub indiscriminately all over the sky with the point, side and even the paper on the crayon. It must be put on with short, even, light strokes of the crayon, much as if one were using a pencil. The point



The peopling of the hill with its stationary and moving inhabitants

should be used, rather than the side of the crayon, as the latter produces a fuzzy, woolen result quite unlike the flat area we desire. It will be noticed that the sky appears slightly darker at the horizon; this is due to the effect of contrast with the white snow in nature, and, recognizing this natural effect, we are aided in differentiating land and sky.

With the same blue crayon, we lightly suggest the trees and stone wall or fence on the distant hill; remember they are away back; keep them light in value! Again with the same blue, (perhaps with an occasional touch of violet), we draw the house and the trees on the distant part of the large hill; all these will be a stronger blue (or violet) than those in the extreme distance. And finally, with the same hard-working blue, we begin to add the coasters, mere specks in the distance, growing larger as they come down the hill toward us, and growing plainer, that is, darker in value.

It may be well here to make an abrupt change. The artist puts on his canvas, as guide posts, wherever they should be, a spot of color which is his highest light, another for his strongest dark, etc. We may at once move into the immediate foreground, and draw in full color several figures. Now we have our guides, these large, strong figures in front, and the many small groups and figures in the distance. All that remains is to grade in size, in value, and with constantly weakened color (all colors as they recede into the distance grow weaker and bluer) all our figures from those in front to those in the distance.

We forgot awhile ago; we shall want that same blue for two other things in our picture. With it we may draw the ruts in the snow made by the sleds, and the foot-prints. An effect of reality is thus given by suggesting that there

is a sun in the heavens. Children will respond animatedly to this thought by drawing a large greenish yellow disc over the blue sky from which there are shooting darts much akin to shooting pains in the head. There is a better way. It is not necessary, nor is it possible to draw the sun successfully. If we decide where we think the sun may be we can show that it is there by drawing the shadows which the represented objects in our picture would cast. This is very simple, if we remember to keep the sun in the same imagined place in the sky. Note that both the ruts in the snow and the shadows grow weaker as they recede from the eye. These simple things are what give "atmosphere" to the drawing. (This drawing is not reproduced in color, therefore the reader will have to picture the figures and sleds in the foreground as being drawn in full color, those half-way back in half color, etc.)

And now it is time to see what the class has been doing. "Oh, what drawings! I never could teach illustrative drawing; I will wait for the supervisor!" But, my dear teacher, you probably have done all that the supervisor could do in one lesson. Perhaps not any one thing has been taught; we have but introduced the subject. Let us go back to our consideration of reading. What should we do after the first failure—send for the supervisor? Of course not! We should proceed to teach the class to read. Let us proceed to teach the class to draw. The children are willing; they have seen what they may do if they will but learn how, and they are eager to drill on the necessary details of rendering.

On small pieces of gray drawing paper, we will learn to draw hillsides with the strokes made in the right directions. On other paper we may practise making skies that are perfectly flat. At another time, we will draw both;

and later we may add the distant blue trees and figures. And all this time we are learning the words of our language. It will be necessary to take time to teach action in figure drawing. One good way, surely, is to draw skeleton figures in action, and at a later lesson draw them and then clothe them in winter garb. Finally we return to our first problem, and make the entire drawing.

Save the first attempts, and compare the results with those attained after our successive attempts in teaching the necessary elements. We have paved the way for other illustrative drawing in February.



~~~~~ JANUARY IN THE SOUTH ~~~~

BY MARY B. GRUBB

FORMERLY SUPERVISOR OF ART INSTRUCTION, BATON ROUGE, LOUISIANA

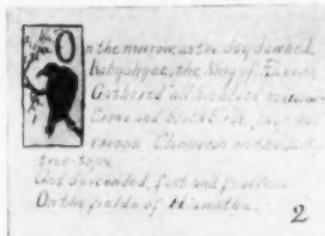
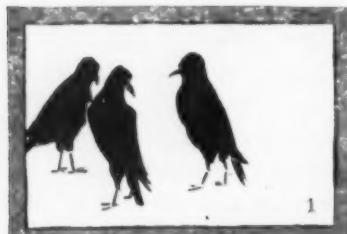
THE lessons for January must be carefully planned to preserve the intense interest aroused by the December making of gifts.

The South offers an alluring variety of subjects. There are warm, bright days which are ideal for out-of-door sketching. If one is ready for advanced lessons in perspective there are lovely examples of old colonial architecture—buildings large and simple enough to prove the most puzzling principles of convergence. For the nature study there are tulips, narcissi, daffodils, poinsettia, purple magnolia, and many beautiful buds among the wild growths. For decorative lessons, the invitations, programs, or booklets may be made for Robert E. Lee's birthday, and for Arbor Day or Bird Day.

The correlation of the drawing with the work of the grades means extra labor for the Supervisor, but the improved results will be well worth it.

The pupils in one class were to bring in quotations to be analyzed and parsed; the supervisor suggested that these selections be such as might be illustrated by drawings of trees or birds. Teachers and pupils collected and studied Japanese prints and many good reproductions of pencil, charcoal, or color sketches of the same subjects; also a few photographs which were especially strong in composition. Two results are shown. In Plate I, Figure 1 is from a Japanese print. Figure 2 shows an application of a part of that to a quotation from Hiawatha. Figure 3 is a pencil drawing from nature. Here the massive old live-oak is used as a foreground study for the lines from "Evangeline."

Another class brought in post-cards and photographs of the "Evangeline Oak" on Bayou Teché, and other repro-



Oaks from whose branches garlands of Spanish moss
And of mystic mistletoe plucked Evangeline



Plate I. Suggestions for January work in the South, by pupils under the direction of
Miss Grubb

ductions of scenes from the Acadian settlements of Louisiana. These pictures, or portions of them, were translated in various ways and in different mediums; pictorially into pencil and wash drawings; decoratively into initial letters, programs, and book-covers, of which Figure 4 is a specimen.

In the pine regions nature sketches may be made. Then in class good compositions may be worked out in two or three tones.

The girls in one class used the pine cone and needles as the motive for stencil designs, which were applied to bags, table-runners, etc. (Figure 5.) The boys of the class used the same subject, but designed and cut blocks to print decorations on invitations, schoolroom curtains and boat-cushions (Figures 6 and 7).

Needles of these southern pines are often over twelve inches long. They may be successfully used for beautiful baskets.*

Fourth or fifth grade pupils may conventionalize simple tree forms, making the designs on cross-section paper, then apply them to burlap school bags, either by cross-stitch embroidery or by a stencil in water-colors or dyes, with an outline in chain-stitch. This outline should be in heavy thread of the same tone as the design.

Home sketches should be made of the pecan, wild cherry, fig, china-berry and other deciduous trees, to show

* To prepare the needles for use, take them from the branch and remove the small husk which holds them together, then scatter them on papers to dry. Place them in an airy but comparatively dark place and they will retain much of the green hue permanently.

If brown tones are preferred, the small pine branches must be cut and placed in the sun. They may be left out day and night, must be turned now and then to secure a uniform color. This process is naturally very slow because of the protection of the husk. Now and then one can find a few brown needles on a dead tree in the forest but those on the ground under the trees are too brittle for successful use. Mrs. McAfee, of Georgia, the originator of the pine needle baskets has recently published a book explaining her wonderfully successful methods of work. See School Arts Book.

their leafless structure. Date these drawings, then later make sketches of the same tree in full foliage, Figures 8 and 9.

■ In the lower grades tree and bird forms are to be made in mass with paints or crayons, or silhouettes may be torn or cut from paper. If any of the classes are especially



Plate II. Arbor Day drawings in pencil by Edith Mahier

interested in life work, at this time they may make Arbor Day illustrations from poses. The two drawings here reproduced were made by a girl in eleventh grade (Plate II).

The Southern Supervisor cannot place too much stress upon the study of trees, leading to a demand for the conservation of the remains of our once magnificent forests. A report of Hon. Henry E. Hartner says, "The South, with 27 per cent of the total area of United States, contains about 42 per cent of the total forest area of the country

and produces 48 per cent of all the lumber. Comparatively little has been done to replace the devastations of these vast virgin forests of pine, cypress and hard-woods. Yet each year hundreds of acres are completely denuded of their forests. The useless sacrifice of young saplings and small trees is something appalling. Our children, before it is too late, must be taught the evil results from this waste."

An illustrated history of the confederate flag makes an interesting subject in connection with the celebration of General Lee's birthday: the first flag which was, at a distance, too much like the federal flag for use on the battle field; the second which had so much white, there was danger of it seeming a flag of truce, and at last the well known stars and bars.

If Bird Day is to be especially emphasized, interesting Note Books may be made containing facts regarding our southern birds. Literature is rich in bird lore and our mocking bird has received due homage as Queen of Song.

Frank L. Stanton gives us a quaint humorous poem; Whitman furnishes unique material in his poem, "Up from Pomanock's Shore"; Sidney Lanier offers in his exquisite verses an inspired poetic interpretation almost as rhythmic as the song of the bird itself; and Longfellow brings this well remembered tribute:

"From a neighboring thicket, the mocking-bird, the wildest of singers,
Swinging aloft on a willow spray that hung o'er the water,
Shook from his little throat floods of delirious music,
That the whole air and the woods and the waves seemed silent to listen.
Plaintive at first were the tones, and sad; then, soaring to madness,
Seemed they to follow or guide the revels of frenzied Bacchantes.
Single notes were then heard, in sorrowful, low lamentation;
Till, having gathered them all, he flung them abroad in derision,
As when, after a storm, a gust of wind through the treetops
Shakes down the rattling rain in a crystal shower on the branches."

THROUGH AN OPEN DOOR

BY ARIANNA KELLEY

SUPERVISOR OF DRAWING, BRISTOL, CONNECTICUT

"PERSPECTIVE theory raised from the dead by a live teacher must be made the familiar friend of every boy and girl who is expected to draw correctly." Perspective theory raised from the dead! I am quoting this striking expression from an editorial in the February 1911 School Arts Book. In that number, Miss Reed and Miss Cleaves as well as the editor did much towards effecting the desired resurrection. The combined efforts of the editor and the contributors certainly ought to keep the breath of life in this "familiar friend" and might even enable him to "step lively." So then let us all tell of the experiments we have made. When they have been sifted we may arrive at better methods of teaching a difficult subject.

For classes of beginners, I believe many teachers use the paper door device. Perhaps there are as many ways of presenting it as there are teachers. In my classes we made a pattern like Figure 1, Plate I, from half a sheet of 9" x 12" drawing paper cut lengthwise. The paper is folded on the dotted lines so that when held in position the middle section becomes a horizontal plane and the ends are vertical planes. The two doors are then 2½" apart. One square is cut out entirely and the other is left attached at one side to be swung either way like a real door or to be folded out of the way when comparing the apparent size of the two openings. The children find that the farther square appears to be from a quarter to half an inch smaller all round than the near one and make drawings to show the difference. Figure 2 indicates the manner in which the paper is held. Figure 3 shows the square which was cut out, held as far as possible back of the opening. It is then brought slowly forward until it seems large enough to fill the space. It is rather

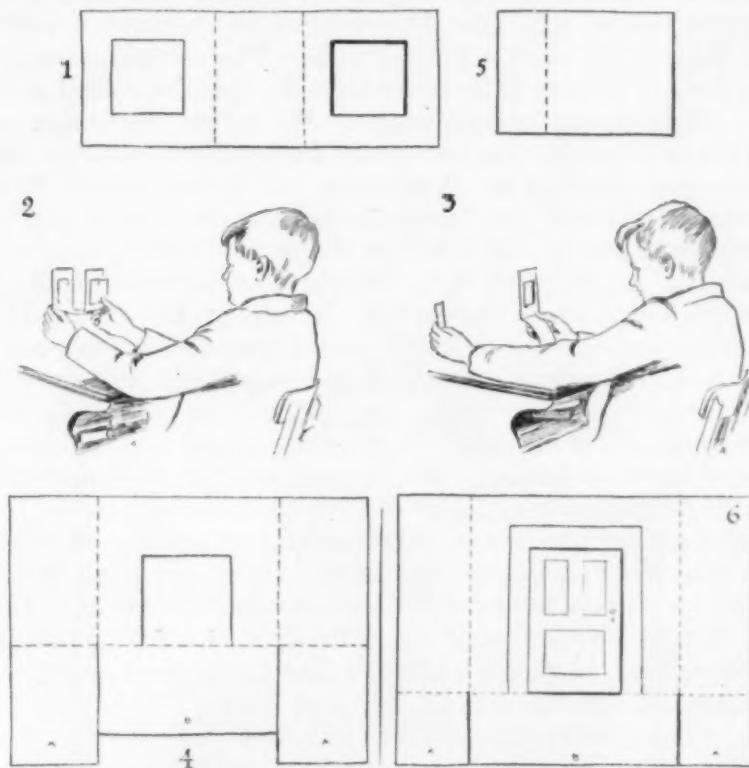


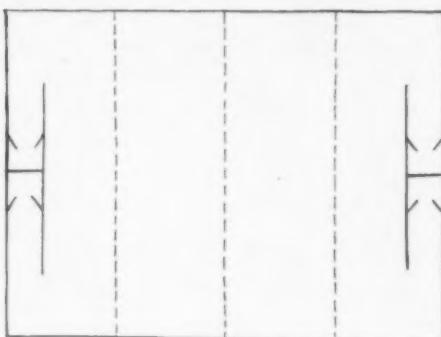
Plate I. Devices which help model drawing to come alive, by Miss Kelley

surprising, even when we know what to expect, to see the square so diminish and increase in size. These experiments and records of observations are useful in teaching the beginner what to look for.

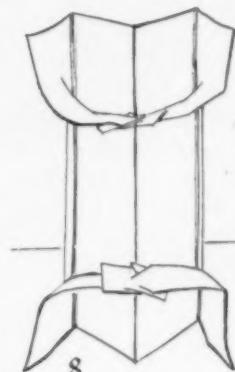
Our next invention (Fig. 4) was made from a stiff sheet of 9" x 12" drawing paper with a 3" square opening and 3" laps to fold under (fold A under B) so that it will stand like

a fireplace or a stage. The children like to have it called a stage with a drop curtain (Fig. 5). This curtain is simply a piece of paper a little larger than the opening, folded so as to hang at any desired height. We placed the stages on piles of books so that the center was nearly level with the eye, and the outside of the stage faced the pupil. That celebrated actor, the 2" wooden cube, was then placed exactly even with the edge of the stage and parallel with it, of course on the inside. The drop curtain was lowered until it appeared to touch the farther top edge of the cube. The pupils had already measured and drawn on their papers a 3" square to match the one in the stage; they next drew a light line to show where the curtain coincided with the farther edge of the cube. Little strips of paper or cardboard were next held against the opening and the apparent distance of the farther corners of the cube from the sides of the square was measured on these paper slips and the measurements were transferred to the drawings. Thus all measurements were taken either horizontally or vertically, and transferred with what accuracy the children could command. So the stage became a stationary frame or perhaps a picture plane, though we did not use that term.

The drawings made in this way were much more hopeful than when the cube was drawn "out in the open." One little girl brought me her drawing and anxiously inquired if it didn't look "too flat on top." It was well foreshortened and I assured her that I liked to have their drawings look flat on top. Boxes which are very long in proportion to their width, such as scissors boxes, make splendid examples of foreshortening when placed with the short end at the front of the stage. When the curtain is lowered to touch the farther edge, it becomes a convincing example.



7



8

9

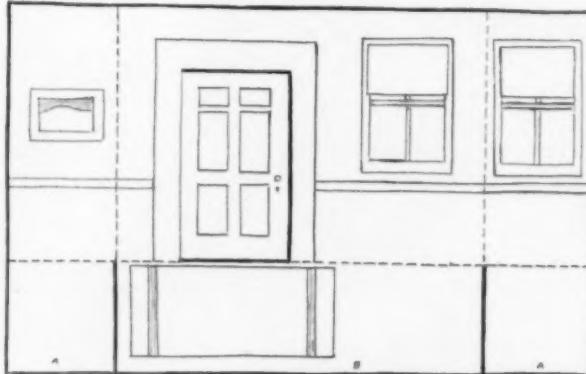


Plate 11. a and b. A serviceable support, made from paper, for holding individual drawing models at a proper level. c. The flat of a flat, a fascinating model for the study of perspective principles

Of course large models are not available, but as long as the interest holds—and it lasts longer with these paper models—small boxes and cubes placed at various angles and moved farther back from the footlights may be studied to

good advantage. It is well to use rulers for taking the apparent distances after learning to use the cardboard slips. It seems to me this would be good work for first year high school pupils if they have more than one period a week for drawing. With but one period, perspective is likely to have less charm.

We had found it so convenient to fold up our models and silently put them away that the next step was the making of a collapsible room which was easily developed along the same lines. (Fig. 6.) These rooms may be made to look so much like toys that they are rather fascinating to work with. The difficulty was to get them placed at the proper level. Piling up the books was too troublesome a process and took too much time. How many lessons fall through because the preliminaries take the time that is needed at the end of a lesson to clinch an idea!

The model support invented by Miss Reed gave me a suggestion and Figure 7, Plate II, was the result of some brain racking on my part. I cheerfully recommend this design as it will stand perfectly well if made of paper as stiff as Springfield gray—the kind we used—and it will hold all necessary weight.*

The room (Fig. 6) is folded in the same manner as the stage and will stay in place if the paper is as stiff as the Springfield gray. It will not do to pin these models as the sides will not stay flat when pinned. A small weight on the "floor"

* To make it, fold together the short edges of a 9" x 12" sheet. Place a point in the middle of the short edge, measure in 1" and connect the points; now draw a line parallel with the edge and 1" from it, the end of the line to be 2" from the end of the paper. Cut the paper double on these lines. Draw short oblique lines beginning 1" from the ends of the straps and cut these notches leaving a space of about $\frac{1}{2}$ " between them so that they will not get torn off. Now fold back the short edges of the paper in opposite directions so that the support will stand like a screen of four folds. Catch the straps together by means of the notches, see Figure 8. These will hold it in place. This model may easily be cut without measuring if one is careful of the proportions but it will not stand unless they are about right.

such as a large eraser or a pen knife will make it firmer. Some of the children brought wire clips which were just the right thing. We called these models, rooms and hall ways and even flats, the last name seems to be the most appropriate. Sometimes we folded them one way and sometimes another according to the way we wanted the door to swing. They were made from sheets of 9" x 12" paper and the floors were 2½" or 3" deep. The doors were sometimes copied from those in the class rooms but we found it as well to make them quite simply. In sketching them we carried out the retreating lines and found vanishing points and used rulers freely for some lessons while for others the lines were drawn free-hand. There were mistakes enough as there always will be, but there was a good deal of creditable work (Plate III), and a first-rate interest.

By this means a better idea of convergence was established and some understanding of its connection with real things. Some of the sketches were painted, with varying success; when the color was too strong we had house-cleaning with a sponge. Figure 9 is a larger model of a room and requires a sheet of paper 10" x 16" and somewhat stiffer than that used for the smaller models. We had some nice cover paper in brown and dull blue which made attractive interiors when toned with colored crayons. A number of pupils made such models outside of school hours. Some of them made drawings in the halls.

I regret that we had no time for the development of original models but this work was begun too late in the season. I hope we may carry out these ideas more systematically another year. Here is certainly a field for constructive work, color study and design along with perspective, which might profitably occupy many weeks or even

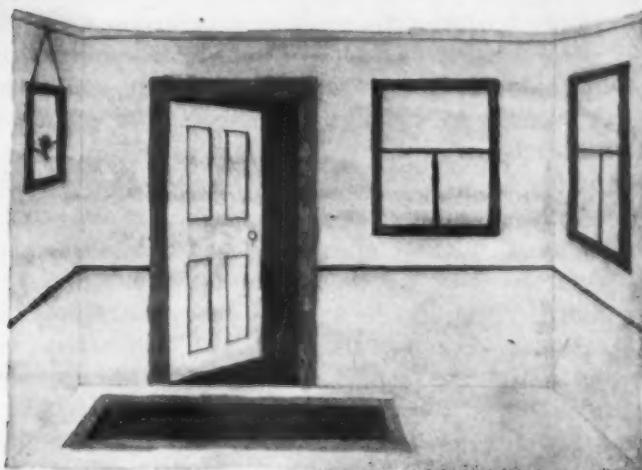
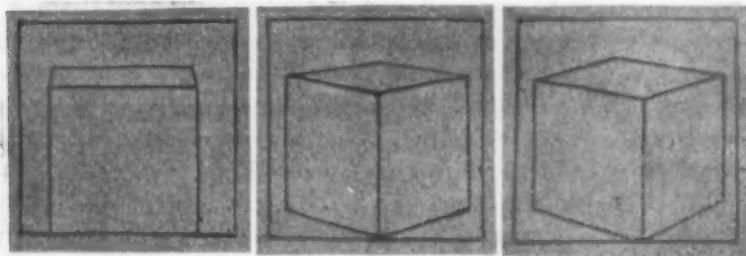


Plate III. A few specimens of the actual results secured by grammar grade children from the use of paper devices for model and object drawing, under the direction of Miss Kelley

months. In the first place there can be no doubt about the advantage of individual models. How many class rooms can be found where all the pupils would have, for example,

equally good views of a doorway? There is more contentment in the atmosphere when all have an equal chance.

It had been in my mind to have some cardboard houses made for drawing models, but there were objections. How much time would it take to make them? What pupils had better work on them? Where in the world could they be kept? Since our experience with the "flats," it has seemed to me feasible to devise some folding houses. Miss Lamphier's articles on paper construction will point out the way. It would not be difficult to develop the little houses she has designed into larger collapsible structures suitable for upper grade classes to make. Then our perspective drawing may advance from a single room to a whole house, giving us greater variety and more connections with real things. I have planned a gateway and stone wall which the children have not yet seen. Perhaps they would enjoy designing gateways.

The need of elementary study of interior decoration is increasingly felt. A recent number of this Magazine has a charming frontispiece with suggestive color scheme for a room. But the exterior of our houses certainly needs attention as well. Perhaps we ought to learn to teach house painting! A style that "obtains" at present in some localities (I will not say what it ought to obtain) is that of painting the upper half of a house a very dark color and the lower half—exactly half—many tones lighter in an analogous discord. Then doors, windows and all trimmings are outlined in gleaming white. We might at least teach the children that patch-work effects are not desirable in buildings.

But then, the things we might teach are endless and the things we might learn are *more so*, if I may be permitted to express my feeling in this impossible manner.

PERSPECTIVE

THE GAME AND THE NAME

BY FLOY CAMPBELL

MANUAL TRAINING HIGH SCHOOL, KANSAS CITY, MISSOURI



ALCHIMISTS said of old, "There is but one unknown basic element; convert your lead into this element, and from the crucible you may withdraw pure gold." We, too, are alchemists, who would fain convert into gold what too often seems to our scholars mere dross. We have the advantage of the alchemists, in that we know the basic element; we know that, once we can obtain real interest in the thing we wish to teach, we have transmuted our study into gold, rich, solid, priceless, which the student will eagerly seek, and firmly hold to.

But how are we to obtain this interest? There is our problem, our puzzle. We know—or think we know—that the child should learn certain things—but the child must have the same conviction before he will learn them. He may docilely open his mouth and let us pour down information, as the Nuremberg joke goes, "through the funnel," but such information never becomes knowledge, nor power, nor love of work. He forgets it gladly as soon as he can—say the day after examination—and all trace of it vanishes from his character. The thing he remembers, the thing that has a permanent effect on his love of work, at least, is the thing he grasps after, wants, talks about, enjoys.

Now all subjects are much the same, whether English, Mathematics, Music, or Drawing happens to be the label

on the class room door; and the good and common-sense way of presenting one subject is, with a few alterations in detail, the good and common sense method in all. So, in considering how drawing, and especially perspective, is to be transmuted into gold for the child, we might consider a few of the obvious goods and bads of the more familiar studies.

Here is a child who "hates English." Generally speaking, he is the one who uses it most, vocally. The trouble is, he has not recognized that the study labeled "English" is the very thing that, simply taught by his mother, has made it possible for him to say that he "hates English." English does not mean for him what it should mean—increased means of communication, increased power of feeling, and of making others feel with him, of talking with men of all times and of all nations. English fails of its aim, that of giving him power of understanding others, and of making himself understood. Therefore he hates it.

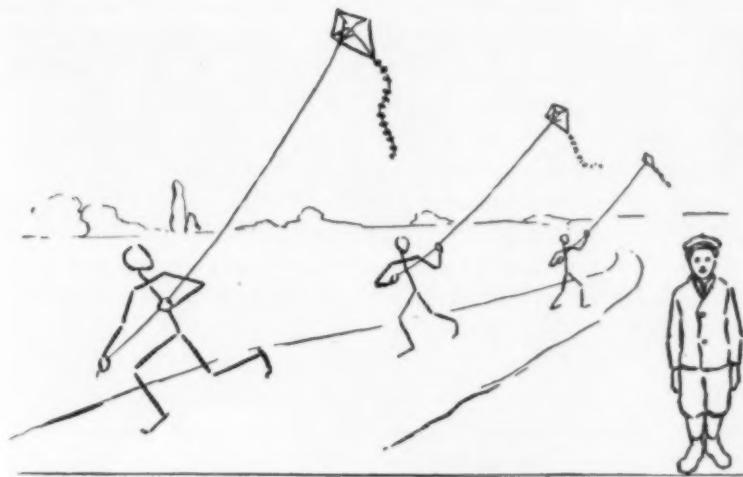
He "hates arithmetic." He "just can't do sums." No wonder! He has to learn tables of pints and quarts, pecks and bushels, in a schoolroom bare of the real measures, instead of making his own tables, with the measures as working material. He has to learn tables of money, and talk of compound interest, and he isn't allowed to play store properly, and he never had a dollar in the savings bank in his life. He is taught "an interesting ditty about the Twotems family," which he "never dreams of connecting with $2 \times 2 = ?$ " Naturally he hates arithmetic. An Italian model of six years could put him to shame, in addition, subtraction, multiplication, and division, and fractions, as well, when applied to pennies. It means bread and butter to the model—he is vitally interested. He cannot read or write, but he

knows simple arithmetic. As English must add to the student's power to deal with people and to express himself, then, so mathematics must add to his power to deal with actual surroundings, and to use them. As long as it remains a mere juggling with figures, and exercises in applying rules, it will be hateful to any intelligent child.

And music—what is it but a means of expression? What child cares about the mathematical basis of it? What child but loves to sing, and to feel his song? To make it express his mood? To make it say things that he cannot say in other ways?

There it is, then, our source of interest. Make the subject a means of dealing with things and people, and of expressing personality, thought, and feeling, and you have the power that transmutes the dross of necessary drudgery to gold.

Object drawing in general is still in a state of flux, and therefore safe. The teacher is free to put into it all the inspiration and interest she is capable of getting there. She is not hampered by rules and formulae, and the school board has not yet set meets and bounds for her. The subject of color, too, is safe, so long as the color theorists continue to disagree. Perspective is the only branch of drawing in real danger, because it is the only one which has been brought into somewhat the state of formalized mathematics, or formalized grammar, or harmony; as a scientific and systematized body of facts. Formalized and systematized subjects are in danger, always. They too often cease to grow. They are complete and correct, and, like all complete and correct things, dead. A flower is not complete nor correct; a diamond is. The diamond may be more valuable, but it takes a mature mind, and one educated in accepted



PRIMARY PERSPECTIVE
WHICH SHOULD BE LEARNED
IN THE GRADE SCHOOLS.



EYE LEVEL.



The pupil should have made such drawings as the "Boys with their Kites" in the primary school, and ought to have learned by much observation the general appearance of things above and below the eye-level

standards, to realize that fact; the child would as soon have a bit of glass, and would far rather have the flower.

I believe that the word perspective should never be spoken to a child below the second year in high school; at the age, say, of 14 to 17 years; but before perspective is mentioned to him, he should have a working knowledge of most of the appearances with which it deals. He may begin in the kindergarten with the fact that far-off things look smaller; he should have made such drawings as the boys with their kites in the primary school, and should have noticed not only the different sizes of the boys, and the different heights of the kites, but the look of the birds, as the ducks fly south, the far one seeming lowest, as well as smallest; the look of the clouds, smaller and lower toward the horizon; He should know, in short, that distance into the picture is shown in two ways; by decrease in apparent size, and by nearness to the eye-level. That last item will come in with the placing of two objects in a still-life group, and with the position of the feet of the posed model on the floor, as well as in the boys and their kites, or any similar memory work.

In connection of the placing of points to represent distance into a picture, the pupil should have observed the slant of the shelf line, when not directly in front of him; and this, together with the smaller apparent size of distant objects, leads at once to the whole subject of convergence, as far as the child needs to consider it.

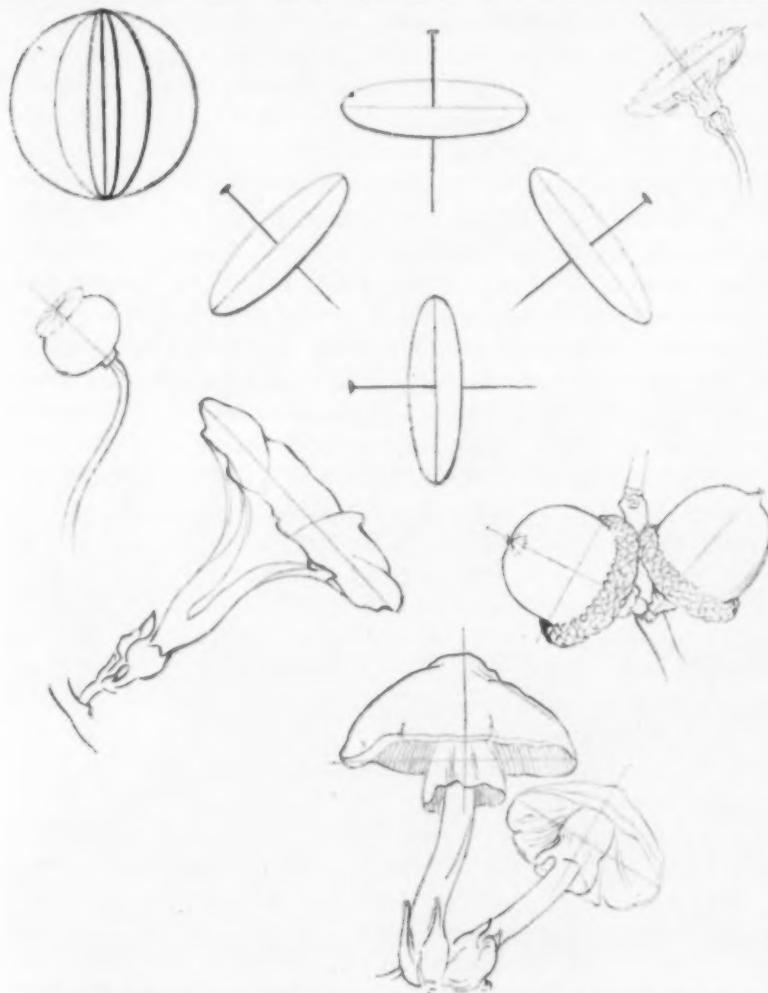
Of course the ward school student will have observed the foreshortening of circles. He will know that they appear as ellipses when seen at an angle, and that the greater the angle, the wider the ellipse appears. It is to be hoped that he will have grasped the connection between this fact and the first thing he learned about distance into the picture—



Of course he will have observed the foreshortening of circles in objects and in the figure as well. The collar, the hat, the belt, the bottom of the skirt, the tops of the boots, the sleeves, the arm-holes are all circles more or less accurately foreshortened

namely, that the more distant a point, the nearer the eye-level it appears; and that he will see easily that the nearest point in his horizontal circle, like the nearest point in his straight line, appears farthest from the eye-level; lowest, when below the horizon, highest, when above it. He should have learned, too, that foreshortened circles are found, not only in all his still-life work, but in the posed figure as well; that the collar, the hat, the belt, the bottom of the skirt, the tops of the boots, the sleeves, the armholes, are all circles more or less accurate, foreshortened. Sometime, or many times, he would do well to collect clippings of illustrations, and to mark all the circles in red ink. That may be made a most illuminating study, and a most amusing one as well. The best example I ever saw of such effort was a picture of a circus ring, with the elephant, the trainer, and two dogs. Every fold in the elephant's trunk, or in his wrinkled legs, made its ellipse; the trainer, his shirt sleeves rolled up, furnished a full dozen. Both the dogs and the elephant had on ruffs—more ellipses—and around the whole was the great curve of the circus ring.

The relation of the major axis of the ellipse to the axis of revolution should come in for its share of attention. No one can draw an acorn nor a flower without noting that it, too, has an axis, corresponding to the axis of revolution in the diagram of the ellipse; and that the circular head of the blossom forms an ellipse of which the major axis is at a right angle to the axis of growth of the flower. This holds equally true of the toadstool and the umbrella, the morning glory and the dandelion and the wild rose, and it is just as true, and no truer, of the cart wheel and the end of the cylinder, and the arch. One need never hold exclusively to object drawing to teach ellipses with. And object drawing

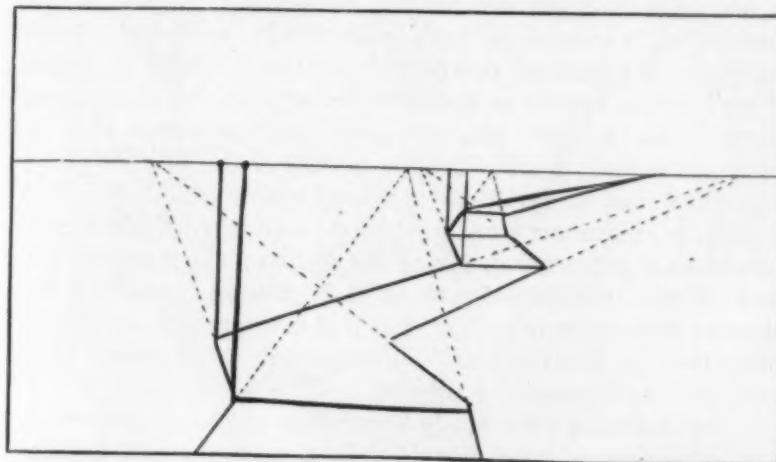


The relation of the major axis of the ellipse to the axis of revolution of the object should come in for its share of attention. No one can draw an acorn nor a flower without knowing these relations

as a means of teaching may be made more interesting by making it, too, illustrative. Old King Cole's pipe and bowl are quite as good to study as nameless ones. Jack Horner's pie and knife are interesting. Miss Muffett's tuffett and overturned bowl furnish a fine array of foreshortened circles.

Now every one of the five facts listed above, in regard to foreshortened circles, converging lines, and the effect of distance on the appearance of objects, should be the absolute mental property of the pupil before he knows that there is such a thing as formal perspective. He need not know the words that would express his vision accurately, but he must have the facts, and the ability to express them with a pencil, and to express them accurately. He should have learned these facts, and gained this ability through drawing toy wagons, jack-in-the-boxes, flowers, trees, clouds, illustrations, and all sorts of interesting things. He should never think of the facts as rules; he should know them as daily acquaintances; we hope, as friends.

Now he begins Perspective, with the name attached. With the preparation of his eye beforehand, he should not find it any bugbear. He has only one new fact to learn, for he already knows that receding parallel lines converge—"to a common vanishing point," he now adds; and he can find, by actual experiment with a small tracing glass, that this vanishing point is just where a line from his eye, parallel to the receding plane he draws, will touch the picture plane. For ordinary horizontal planes this vanishing point will be in the horizon, of course; and what will happen to the vanishing point of planes not horizontal he can readily see, by slowly raising the hinged lid of a box from the horizontal to the vertical. Practically this one fact completes the new information necessary at this stage. A few definitions, and



Then there is landscape sketching, best, most wholesome, and most interesting of the lot.

a few rules that are elaborations of this one statement, will furnish all we need to work with freely, unless we desire to begin mechanical perspective at once. Such a desire, if we have it, should be stifled in its infancy; for mechanical perspective, as yet, has not been fully prepared for. It may accompany a fairly large quantity of this free observation work, but it should not be taught without it. To draw a desk, for instance, from the object, and then to draw it in mechanical perspective, taking the horizon, the stationpoint, and all the conditions, just as they actually were for the sketch, is most illuminating; but if it is a question of leaving out either the free work or the mechanical, by all means leave out the mechanical—at present.

But how shall the study be made a means of expression, and of command over things? Yes, we are ready for the question. There are all sorts of ways. First, there is illustrating. Nothing better than Old Mother Hubbard was ever invented for perspective drawing. Jack Horner sat in his corner for no other purpose than to be put into perspective. Tom, the Piper's son, ran down the street—in perspective. Sleepy Hollow is a splendid place for a student of perspective to wander. So is the Deserted Village. Probably any course in English, in any school, would furnish ample material to the vigilant eye.

Secondly, there is pose drawing with accessories—another branch of illustrating. "The Student" is a girl, reading, with the room, fireplace, or what you will, put in from imagination. "A Box of Old Letters" is a woman in a cap reading a letter; a cat and other accessories may be added at will. "The Writer" sits at the desk, very busy. "Dish Washing" and "Cooking" give a fine chance to bring in the foreshortened circle.



The jolliest times we ever have are the times when we pack our bacon and beans, our coffee and bread, and go for a day to the woods with our sketching things

Third, there is memory drawing. "Last Year's Camp" and "Fishing on the Wharf" are interesting subjects that at once suggest themselves.

Fourth, there is interior decoration. This sounds appalling, but it does not mean so much as it seems to. It means that we select the outside of a house, with due reference to its convenience of plan, and its beauty of line, discussing incidentally all the points of material, color, harmony with surroundings, which naturally arise, and redraw and color it; that we choose simple, appropriate, and inexpensive furniture and paper and hangings for some of the rooms, and draw and color views of them, as furnished. It may take four weeks or an entire year to do this part of the work, as we make it more or less thorough.

Fifth, there is a landscape sketching, best, most wholesome, and most interesting of the lot. The old historic barn or house near the city, the wharf, the bridge, the road that leads "over the hills and far away," the stream that winds through the valley, any or all may be made the subject of one lesson indoors, where the perspective construction of the problem is dealt with, followed by a trip to the spot, and a sketch from the thing itself. The jolliest times we ever have are the times when we take our bacon and beans and coffee and bread, and go for the day to the woods, with our sketching things. We build a camp-fire, with its gipsy pail on forked sticks, and we cook our lunch, and we make at least three sketches. One is apt to be a sketch of the camp itself, which furnishes a fine study in all kinds of perspective, and also a good illustration for a story for the English class or the school paper. And if any student has a better time than the teacher, I don't know who it is.

Now, along one of these lines, there is surely a road to the interest of the most unpromising student, if we can but take the time to find it, and have the perseverance to follow it. The pupil who cannot be interested in telling about flowers, or in illustrating Mother Goose, or his English lesson, or in drawing his fellow students, or in explaining the kind of house he wants to live in, or in telling the story of his last year's vacation, or in sketching from the great out of doors, or in drawing automobiles, or engines, or historic buildings is indeed a hopeless case; but I, at least, never met him, alive and walking about.



DRAWING BY GORDON CRAIG

ΨΨ WATTEAU AND "L'INDIFFÉRENT" ΨΨ

BY HENRY TURNER BAILEY

"WATTEAU'S character was made up of uncertainties, hesitations, and caprices," wrote Dargenty. His motto seems to have been that of the personally-conducted touring party, "Anywhere but here!"

Born in Valenciennes, in 1864, he ran away to Paris, lodged with Métayer; worked for a "hand-painted-picture" maker; studied with Gillot, and quarrelled with him; became a pupil of Andran, custodian of the Luxembourg; consulted with M. Spoede, bargained with M. Sirois, and so returned to Valenciennes. Journeying shortly to Paris a second time he resided with a wealthy financier, Crozat, for a while, then retired to a rented apartment of his own. Longing for Italy, he landed in England. Falling ill in London, he reappeared to Paris. Hoping to return to his native town, he died at Nogent, at the age of thirty-seven.

As a boy he sketched charlatans and strolling players, as a man he put on canvas his visions of a world of fantasy, and at last, "in order to limber up his fingers," painted a masterpiece in the form of a signboard for a Paris picture store.

Watteau was a solitary. In spite of his roving disposition, he was an indefatigable worker. "One wonders how it was possible for the unschooled, unsympathetic painter, whose brief life of unrelieved ill-health was one of constant change and interruption, to accomplish such a prodigious amount of work," wrote Dargenty.

Watteau was a poetic painter. A keen observer from earliest youth, he had a phenomenal memory for actions, attitudes, expressions, shimmers, glints, and a most sympathetic and responsive hand. "In the whole range of art," said his enthusiastic biographer already quoted, "there is

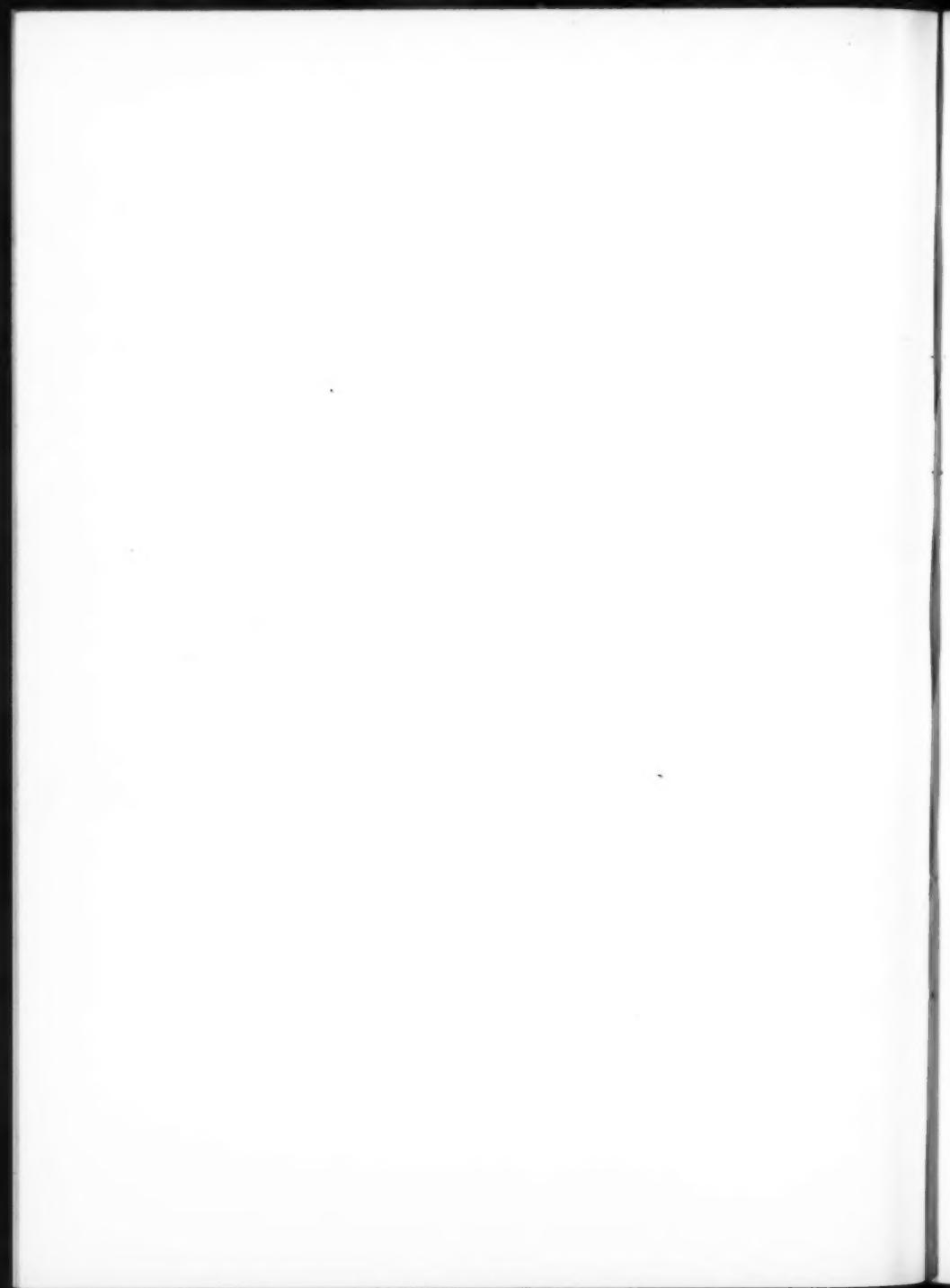


Art Extension Print—"L'Indifferent"

The Louvre—Paris.

J. A. Watteau, B.-1684; D.-1721. French School.

The seventh subject in the Chautauqua Collection is now ready. The size of the original is 8x11 inches and proofed on
canvass available at a price of only \$12.00 unframed. The "Mona Lisa," "Erasmus," Velasquez's "Infanta Marguerita,"
Rubens' "Infants," Rembrandt's portrait and "The Age of Innocence" form with this exquisite painting by Watteau a selection
of contemporaneous masterpieces which should be on exhibition in every community in America. The seven proofs unframed
at \$255.00. With uniform frames and brass tablets, \$320.00. Educational institutions can secure the whole without cost by



no draftsmanship more individual, more independent of tradition, more clear, fine, and intelligent than Watteau's. He has no superior, in verve, fantasy, grace, and fertility of invention." Perhaps Edgecumbe Staley comes nearer to the truth when he says that "Watteau was the most brilliant and original draftsman of the eighteenth century." "Watteau never made a sketch, however slight," Comte de Caylus informs us. "His habit was to draw all his studies in a bound sketch-book, so that he always had a great quantity ready for use. He had a collection of gay costumes and a few comic ones in which he used to dress up his models. When the fancy struck him to paint a picture he used to refer to his sketch-book, and, having selected the figures which suited his purpose at the moment, would arrange them in groups, generally in reference to a landscape background which he had already thought out or prepared."

Watteau was an iconoclast. The art of the seventeenth century, decadent Renaissance, built up of oppressive architectural masses and mythological figures, imaginary triumphs, the out-worn phantasmagoria of pomposity, as Carlyle might have said, made no appeal to this wandering minstrel. He delivered art from the ceremonies and ordinances, the traditions and formulae of the stately past as embodied in Louis XIV, and brought her face to face with nature once more,—French nature, not the stern and fine old Mother Nature of Millet and Corot, but the nature of the polite and idle rich before the Revolution, but Nature nevertheless. His art gave us, as Sidney Colvin says, "delightful gardens, villages, pleasure-grounds of romance, murmuring spring-time and languorous summer, flowers and zephyrs, songs and solace—the fancy of France making her own the

lightest and latest laughing fancies of Italy, to create this new paradise of artful and entrancing gaiety!"

Watteau was heroic, like Stevenson. His personal problems, his physical condition, his idiosyncrasies of disposition and temper, are not reported in his art. "Is it not remarkable that nowhere throughout his work is the least trace of his darker moods to be found—of his bitter personal irony, or the petulant sarcasm which in his daily life bore witness to the unhappiness of his spirit?" asks Dargenty. "His pictures are poetic visions, freed from all suggestions of things gross or sordid—there is nothing in any one of them wherein we may read the character of the painter."

By inheritance a Fleming, he became "the most French of all French painters." Of all the "Little Masters" he is best.

As an example of his work consider *L'Indifferent*, a small picture which hangs in the Louvre.

Does he not look the part,—this boy, *L'Indifferent*, in ill-fitting garments, with an expressionless face?

In the *Collection de Goncourt*, published in Paris in 1897, is a reproduction called *Un Mezzetin dansant*, "a study of four whirling figures in three crayons on chamois paper for *L'Indifferent*," as we are informed by Edgecumbe Staley. The little picture here reproduced from the original in oil is now in the Louvre. It has all the marks of a genuine "easel picture" painted in the seclusion of the studio, "out of the head" of the artist.

"Oh, *le gentil danseur!* in his little pink *crispin* lined with pale blue, on a waistcoat of blue *enverdure*, with breeches of the same, and pink silk stockings," exclaims the enthusiastic Monsieur Bürger.

The boy is gracefully poised, and gaily attired, with lace at his neck and wrists and pink rosettes on his shoes and

elsewhere. He is represented as being out of doors. The grass and much of the indifferently painted foliage behind him is charged with a muddy brown. Bürger calls the sky "a setting sun in silvery pinks," but the boy stands in a strong out-door light of some kind, for he casts a well-defined and blackened shadow along the ground towards the "setting sun"!

"Is it not strange," asks Bürger, "to see the foliage and the sky painted with the same *pate* that glistens on the costume?" It is! It suggests that the *pate* of the impressionists of the nineteenth century originated with the Little Masters of the eighteenth, and in France, the hotbed of artistic fads.

While this is not one of Watteau's greatest pictures, nor typical of his favorite style of composition, it is fairly representative of certain characteristics of his work, namely, the low horizon, so noticeable in such pictures as the "Fountain" and "Giles"; one side of the canvas dark to the frame, with masses of foliage; an abstract sky, luminous, charged with delicate color, but non-committal as to the time of day; and a "painter's subject," as distinct from subjects appropriate to the historian, the novelist, or the poet. As Gabriel Seailles puts it, "He does not overstep the limits of his art, he attempts neither psychology nor eloquence, he does not think in words, he does not translate. Painting is his natural language. Line and color are for him a sufficient means of expression; he is intellectual without being literary."

This canvas shows also, and admirably, the range of his palette and the shimmering quality of his technique. He delighted in wet color. "He used to rub his canvases all over carelessly with thick oil and then paint over that," Comte de Caylus informs us. "He seldom cleaned his pal-

ette; it often remained for days without being reset. His pot of oil, of which he made lavish use, was full of dust and dirt, and mixed up with all sorts of colors which came from his brushes." And yet Leslie said Watteau painted "with gold and honey!" and Edgecumbe Staley says, "He was supreme in his command of those gold and silver tones which with ineffable charm pervade every scheme of color in his compositions. . . . One of his colors was entirely his own, his pearly creamy white, which like an opal takes reflections from all around." *L'Indifferent* exhibits these qualities better, perhaps, than any other single work.

A careful comparison of this picture with those which have preceded it in this series, a comparison of subject, of composition, of drawing, of coloring, of technique, cannot but lead to an appreciation of the reasons for ranking Watteau among the "Little Masters."

But this picture, like many others that might be mentioned, must be valued above par because of its significance in the history of painting. When a genius arrives of sufficient independence and force to break with tradition, disregard precedent, and blaze a new trail, a trail which opens up a new area, hitherto unexplored and undeveloped, and thus adds to the domain of art, every work from the hand of such a man is of extraordinary value. Such a man was Jean Antoine Watteau, the creator of "*L'Indifferent*."

THE ROCHESTER SHOP SCHOOL

A SCHOOL WHOSE GRADUATES MAKE GOOD EVERY TIME

BY LEWIS A. WILSON

FORMER PRINCIPAL OF THE ROCHESTER SHOP SCHOOL, NOW DIRECTOR OF
ALBANY VOCATIONAL SCHOOLS, ALBANY, NEW YORK

PERMANENT institutions are the results of gradual development. The things of which we as Americans are justly proud to-day are the outcome of centuries of growth. In Rochester we believe that a certain stage has been reached in the growth of the community which demands that we fit our girls and boys in a more technical way than at present, to fill the places in the industrial world. Doubtless this is because the age we live in is essentially one of industrial progress and keen commercial rivalry.

The Shop School lately organized in Rochester was established to meet more effectively this demand for industrial training on the part of a large per cent of the people of the city.

In order that the school might definitely fit the needs of the community a study was first made by the local Board of Education of the industries of the city that it might determine the lines of vocational training which might be pursued to the best advantage, both for those who were to receive the training and the community at large. Factories were visited, superintendents, foremen and workmen interviewed and the opinion of the labor unions asked.

An examination of the public schools exclusive of the High Schools revealed the interesting fact that there were eight hundred boys in the public schools over fourteen years of age and that of these fully five hundred did not intend to enter the High School. Many did not intend to stay in the Public School longer than was necessary to comply with the conditions of the School Law. A large number,

however, were anxious to enter a school which would help them in the learning of a trade.

So with manufacturers and workers agreed that industrial training would be of the highest value to the community for the class of boys just mentioned and with a demand on the part of many boys to get such a training, the Rochester Shop School was opened December 1, 1908, as the first school of its kind in New York State.

At first there was one department offering a cabinet-making course with an attendance of forty boys. Other lines of work added later as the demand arose were electricity, plumbing, carpentry, architectural drawing, and machine draughting. There are one hundred and twenty-five boys in school at the present time.

The school derives its entire support from funds supplied, partly by the city and partly by the state. In consequence it is free to all boys whose parents are residents of the city who are fourteen years of age and in the sixth grade or above. Two years are required on the average to complete each of the courses above mentioned. However, a boy may be admitted at any time during the year and may graduate upon the completion of the work in the course in which he is registered. School is in session thirty-six weeks during the year and the student spends six hours per day in school. The teachers chosen are especially qualified by long practical experience in their respective lines.

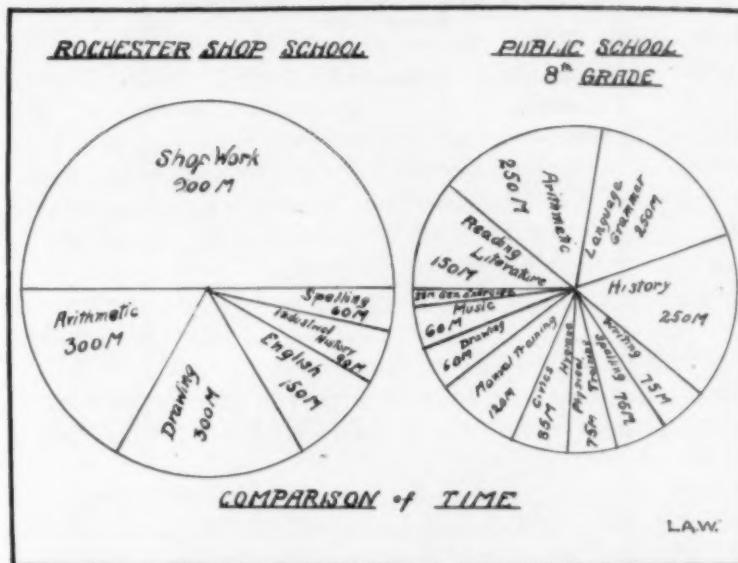
The shop work in each course occupies one half of the pupil's time. The remainder of the time is given up as follows:—

Mathematics	5 hours per week.
Drawing	5 hours per week.
English	2½ hours per week.

Spelling..... $1\frac{1}{4}$ hours per week.

Industrial History..... $1\frac{1}{4}$ hours per week.

The school does not aim to teach a trade. It does aim to cultivate in every boy a *trade character*. The army has



its special discipline which tends to develop a fine, efficient type of man for service to the state. In some such way here in Rochester we want to give our boys such instruction in certain fundamental principles of a trade that they will acquire as far as possible that initiative, precision and productive power that will enable them later to become "real workers" and in consequence of service to the city and state.

We want our boys to have a spirit of economic independence. We believe that our "product system" in the

school does much toward the development of such a spirit. We want our boys to feel that the work they do in the Shop School is as practical as in any shop or factory and that it

ROCHESTER SHOP SCHOOL	
REPAIR CARD	
DEPT.	
Job No.	Date
School No.	Street
Repair	
MATERIAL	
(Six lines for material)	
TIME	
(Six lines for time)	
CARFARE	
TOTAL COST	

has a money value. We aim to have the line of product each department pursues have a two-fold direct value, first, for the boy, and second, for the Board of Education. To the boy, every piece of work involves certain necessary trade

principles and gives the real life to the shop. The boys make no models. They make nothing to take home but give their entire shop time to the school to direct as they think necessary.

The articles manufactured by the cabinet making and carpentry departments are things the city would otherwise have to purchase in the open market. But every article made by these departments must have an educational value.

The repair work and installation work which the carpentry, plumbing and electrical boys do in the public schools gives to the boys a feeling of self-confidence arising out of the knowledge that they have been doing practical work under actual shop conditions. We think this is one reason why our boys do so uniformly well in their work after leaving school.

All repair work is reported to the Principal and if it has an educational value he accepts it and makes out a "repair card" which is sent to the shop instructor. A foreman is appointed who selects a helper and carries on the repair work. When the job is completed he returns the "repair card" to the instructor. This card gives an exact record of the material used, time spent on the job, car-fare and a report as to the "trouble" and the principles involved in the repair work. The cards are filed in the office and form a basis for the practical arithmetic.

The standard of our school is the standard which the employer will demand of them, a demand which they will be in a position to fill in their apprentice work from the first. The repair work and the product of the school amounts to a considerable amount although we try to keep it about the same as the salary of the instructors. This feature of the



Plate I. Drawing room. Plumbing shop; joint wiping

school affords a very fair reduction in the expense of maintenance.

Our school is perhaps in many features somewhat like the common type of trade school, so little need be said of the various departments in detail.

Our cabinet making department is a complete little factory with a stock and machine room, assembly room and finishing room. Each boy spends one-third of his shop time in each room and the aim of the course is to cover the general work of the cabinet maker with special emphasis on the work required by the local industries. The equipment includes variety saws, band saw, planer, jointer, cut-off saw, boring machine and sanding machine. Each boy learns to operate and care for each machine, also the shafting and motors. They also have the use and care of the hand tools and work in finishing and upholstering.

The product manufactured during the past two years includes bookcases, kindergarten table, chairs, flat top desks, manual training benches, large and small looms, drawing kits, costumers, dining room tables and buffets. This product is all run through according to an exact system in lots in order that the best possible results may be obtained in the shortest time with the least expenditure of money. Here our lads get a course in economics without the use of books, one that is convincing and real.

The work in the electrical shop aims to cover a general course in all branches of electrical work. The age of the average boy in this department is about sixteen with an eighth grade standing. The first ten weeks of this course are spent in general mechanical work such as chipping, filing, conduit cutting and threading, sheet metal work, soldering and reinforcing.



Plate II. Plumbing shop; fixture work. Cabinet shop; finishing and upholstering

The equipment includes a gas engine, a. c. and d. c. motors, generators, ammeters, voltmeters, telephones and exchange board and all material necessary for lighting purposes, telephone and telegraph circuits. The subjects are covered by shop lectures and by practical work, and include the wiring of systems and circuits, electrical cells, storage batteries, power work, gas engine practice and tests, and the installing and care of motors, generators and converters.

The bells, telephones, gongs, batteries and lighting systems of the public schools of the city are in charge of this department and furnish abundant repair work. New work is also installed by the boys and is carried out under the Board of Underwriters' rules. At the present time the boys are installing a twenty-five inter-communicating telephone system in one of the schools. All work is inspected by the shop teacher and new work by the Board of Underwriters' inspector.

The instruction in the plumbing department is designed to give the boy a clear insight into the plumbing trade. The equipment includes almost all the common and special tools and fittings needed for plumbing. The facility and ease with which boys fourteen and fifteen years of age wipe some of the difficult joints after a few months of training is remarkable. This department has charge of the plumbing repair work in the public schools of the city and also installs new work. The work is all inspected by the Board of Health and as yet every job has been called excellent.

The carpentry department has a good equipment for its work. The work aims to give the boy a great deal of hand work and as yet the boys have not been allowed to work on machines. The boys in this department have charge of the carpentry repair work in the public schools and



Plate III. Installing new motor; work inspected by Board of Underwriters. Repair work; plumbing department

a considerable portion of their time is spent on this work. It involves the very best principles in the carpentry work and develops a careful, skilled worker.

The drawing, mathematics, English, industrial history and spelling are based on the special needs of each trade. Articles made and repair work furnish the basis of the drawing and mathematics. The boys work from their own drawings and blue prints throughout the entire course. The aim is to make the work practical so that the boy may see that it has a real bread and butter value and consequently be stimulated to greater concentration in his work. The aim of industrial history is to cover the rise and growth of the Factory System in England and the United States together with its effect upon the social conditions.

In September of this year the school will be located in a building nearer the center of the city, where we will have about 25,000 square feet of floor space. This building will be nearly ideal for our work and plans are being made for two new courses, one in wood turning and pattern making and one in printing and bookbinding.

How can we judge at present of the worth of the school? We determine the value of a machine by its efficiency. By some such standard as this we must determine the value of our training. We believed from the start that the discipline of a period of training in a school run on shop methods would be of immense value to those who received it, and that it would give its recipients a right to be classed as economic producers as soon as they entered the ranks of wage earners. As a result they would receive better pay from the start, thus they would skip the "errand boy" stage with its attendant possibilities of falling by the way into the class of unskilled labor. We think here in Rochester this sup-

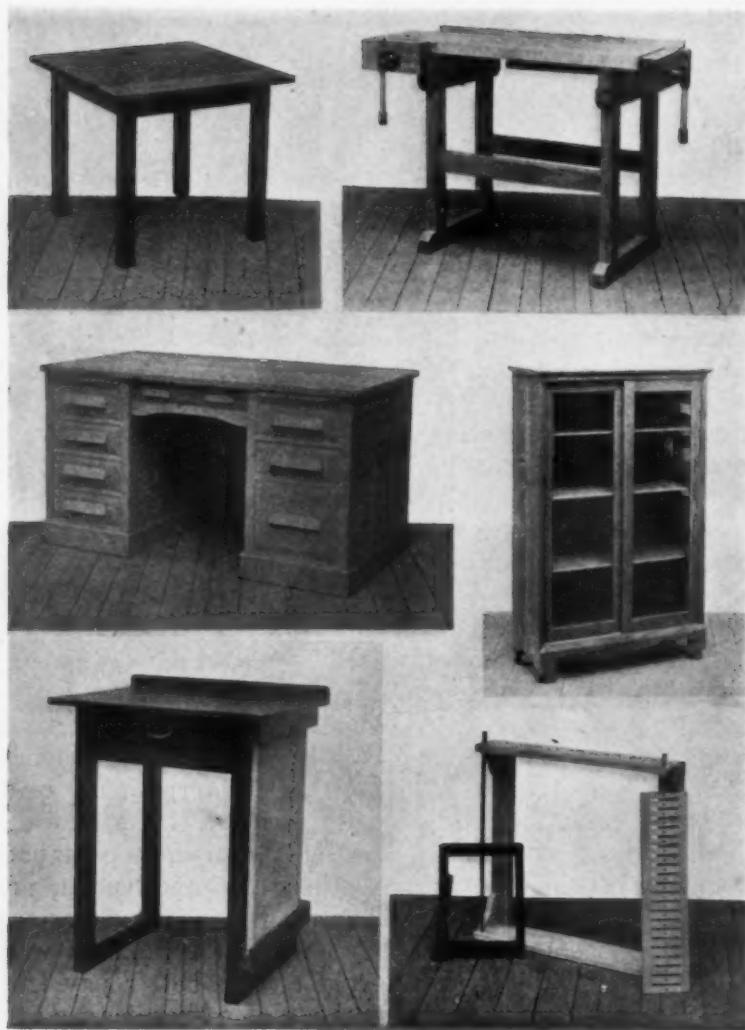


Plate IV. Products of the Rochester Shop School. 1. A kindergarten table. 2. A manual training bench. 3. A business desk. 4. A bookcase.
5. A drawing table. 6. Looms

sition of ours has already been justified. While only a few of our boys have completed the entire course they originally registered in, many were compelled by necessity to go to work after the first year, so we have some means by which we can judge the value of the school to the boy. Every one of our boys who has gone to work in his chosen trade has made good. The employers state that the boys are dependable, that they are immensely superior to the boys who come to them direct from the ordinary grammar school.

We "follow up" boys after they leave the school. The following letter, written by the vice-president of a cabinet factory, is typical of many letters we have received.

"We have a young man in our employment from the Shop School, who has been working for us about five months.

"I think the education that is given to the pupils of this school is very beneficial to any young man who is anxious to learn cabinet making or any other kind of wood-working.

"When a young man comes from the Shop School he is worth at least \$2.00 a week more to us than the young man coming direct from the grammar school. The education he receives in this school enables him to go ahead with his work and to be advanced more rapidly than if he had no knowledge of the work.

"I would recommend the Shop School to any young man wishing to learn woodworking of any kind."



Five snowflakes cut from paper, illustrating a snow booklet by Harold F. Tebo, Marlboro, Mass.

GOOD IDEAS

SUGGESTED BY THE EXPERIENCE AND AFTERTHOUGHT
OF SUCCESSFUL TEACHERS, AND DERIVED FROM THE
WORK OF PUBLIC AND PRIVATE SCHOOL CHILDREN

UNGRADED SCHOOLS

NEW YEAR'S GREETINGS. An almost endless variety of these is possible, from a simple white card bearing a written salutation, "Happy New Year," in green, to the most elaborate illustrated token which the older pupils are able to achieve.

Plate I shows a novelty involving a little good drawing and lettering. The ground in this particular case was white, leading between brown turf at the sides to a glimpse of spring green in the distance.

THE SNOW. This is a fruitful subject for pupils of every age. The head band at the beginning of this section contains five snowflakes cut from a booklet entitled, "The Snow," made by Harold F. Tebo, Marlboro, Mass. The supplementary title was, "A Collection of Verses on the Snow and the Snowflakes." The pages contained neatly written quotations such as the following:

"Announced by all the trumpets of the sky arrives the snow."

Emerson.

"Skies may be dark with storm while fierce the wind blows.

Yet earth at heart is warm and the snowdrift hides the rose."

Celia Thaxter.

"Hast thou entered into the treasures of the snow?"

Job 38 : 22.

"Whene'er a snowflake leaves the sky
It turns and turns, to say good-bye.
Good-bye, dear clouds, so cool and gray,
Then turns and hastens on its way."

"Delicate snowstars out of the cloud,
Come floating downward in airy play,
Like spangles dropping from the glistening crowd
That whitens by night the milky way."

Bryant.

"I should hardly admire more if real stars fell and lodged on my coat."

Thoreau.

Under the snowflakes occurred these paragraphs in the order indicated.

THE BLIZZARD TYPE.

"Born in the vast spaces of the heavens, fashioned by the changing clouds and vapors, its lullaby the hoarse crooning of the mighty blizzard."

Jean Thompson.

"What a world we live in! We are rained and snowed on with gems. Where are the jewellers' shops?

There is nothing handsomer than a snowflake and a dewdrop."

Thoreau.

THE BIG STORM TYPE OF SNOW CRYSTAL.

A little wheel with a hexagonal tire.

HIGH ALTITUDE TYPE OF SNOW CRYSTAL.

Six spokes emphasized.

LOW ALTITUDE TYPE.

The thin snow now driving from the north consists of beautiful star crystals. They are perfect little wheels with six spokes without a tire, each spoke a perfect little pine tree in shape."

Still further illustrations of good work under this topic are shown in Plate II. This plate shows illustrative drawings by children from six to fourteen years of age, illustrating various aspects of the snow and events which it makes possible. Plate III shows the cover of Master Tebo's booklet on Snow, and a page illustrating the same subject by Harry Moser, 11 years old, Reading,

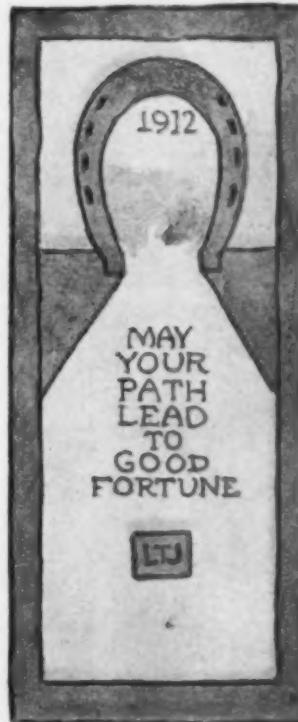


Plate I. A card of good wishes for the New Year

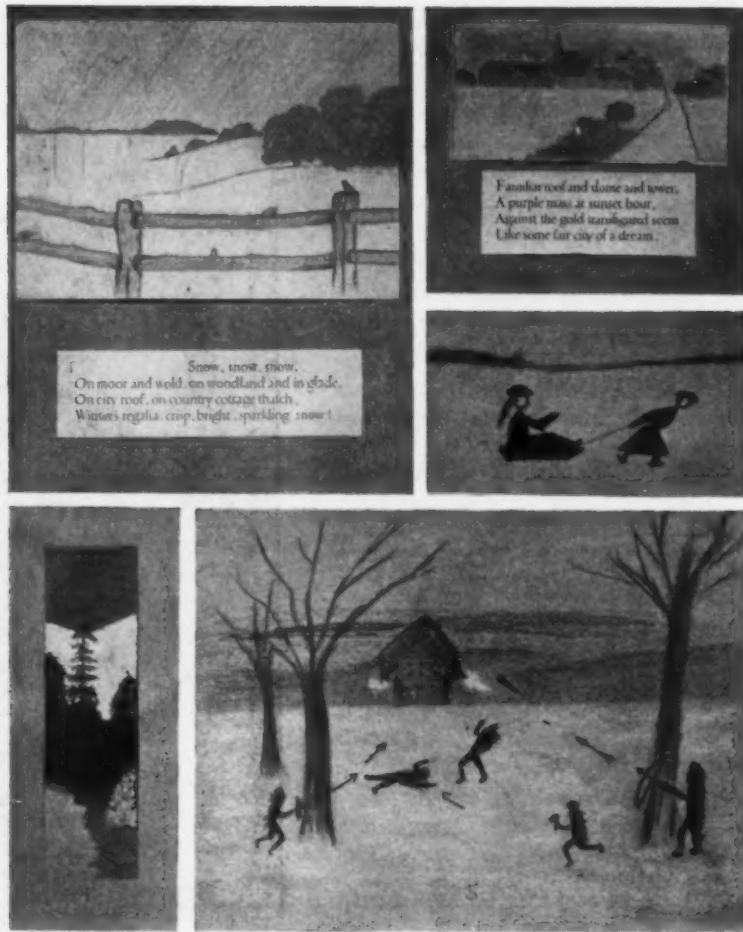


Plate II. The snow is a fruitful subject in the North during the month of January. 1. "Snow, snow, snow," by Bernadene LaBene, VI, Laurium, Mich. 2. Familiar roofs, by Anno Corpo, VI, Calumet, Mich. 3. Sled ride, by a first year pupil, Washington School, East St. Louis, Ill. 4. Mountain snow, by Delores Neil, VII, Everett, Wash. 5. Block house, by Everett Brooks, IV, Auburndale, Mass.

Pa., showing the correlation of music with literature, drawing and pictorial art. Plate IV shows good groups such as may be set up by the older pupils in an ungraded school by borrowing the objects from the little children. These are taken from Miss Seegmiller's drawing books, published by the Atkinson Mentzer Company.



Plate III. A cover and an illustrated page selected from Snow booklets such as ungraded school children are capable of producing

PRIMARY GRADES

JANUARY BOOKLETS. One of the best which came to the office last season was by Agnes Londergan, 7 years of age, Springfield, Mass. It was a neat little booklet with pages $4\frac{1}{4}$ x 6 inches, bound on the short edge, containing paper cuttings of objects associated in the children's minds with the month of January; a snow shovel, stocking cap, mittens, rubbers, rubber boots, over stockings, fur coat, umbrella, skees, snowshoes, sled, skates, hockey stick and ball, snow-balls, snow man, winter birds, a snow fort and snow house (an

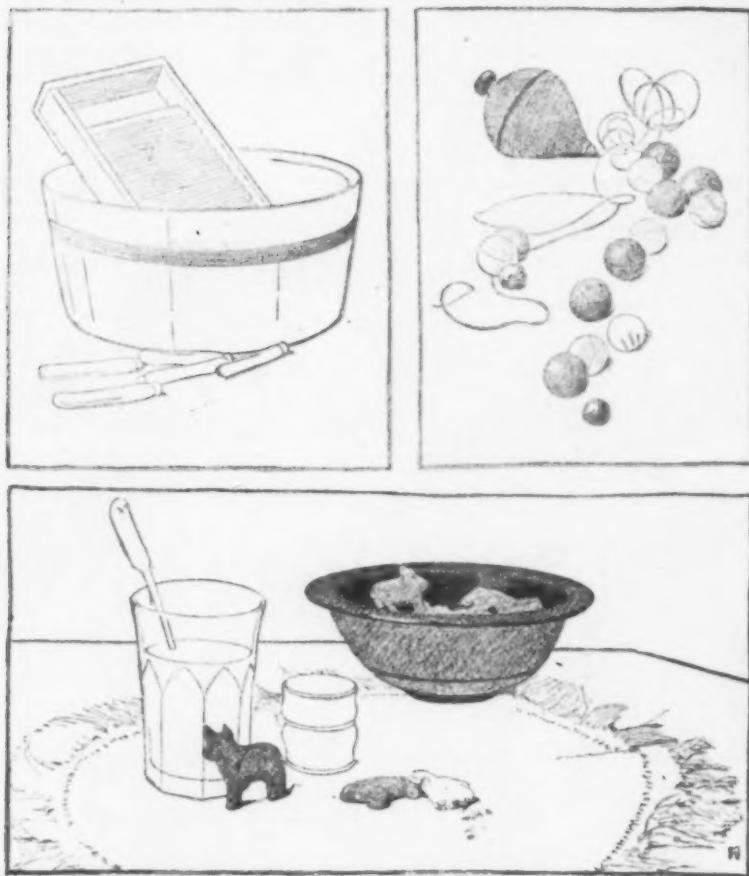


Plate IV. Examples of good groups with common objects taken from Miss Seegmiller's drawing books

igloo). The last page contained the names of all these objects neatly written in two columns. On the cover was the word, January, with a pair of mittens as symbols of the cold. On the back cover was the pupil's initial enclosed in a square. The drawing was in blue, the coldest color.

THE DAILY
ROUND
THE COMMON
TASK



This is the church
Where we always go,
Every Sunday morning.

WILL FURNISH
ALL
WE NEED TO
ASK



This is the way
We wash our clothes
So early Monday morning.



This is the way we
Iron our clothes.
So early Tuesday morning.



Wednesday comes
And our clothes are dried
Now we do our mending.



Thursday comes
And our work is done
Now we'll go out calling.



This is the way
We sweep and dust
So early Friday morning.



This is the way
We take our food
Early Saturday morning.

Plate V. A silhouette booklet dealing with the household occupations. Paper-cutting by a first grade pupil, Idaho Falls, Idaho

A SILHOUETTE BOOKLET. The best one of these contributed to the Contests last year came from Vendella Brandt, I, Idaho Falls, Idaho. It illustrated a familiar song. The seven pages bearing illustrations are shown

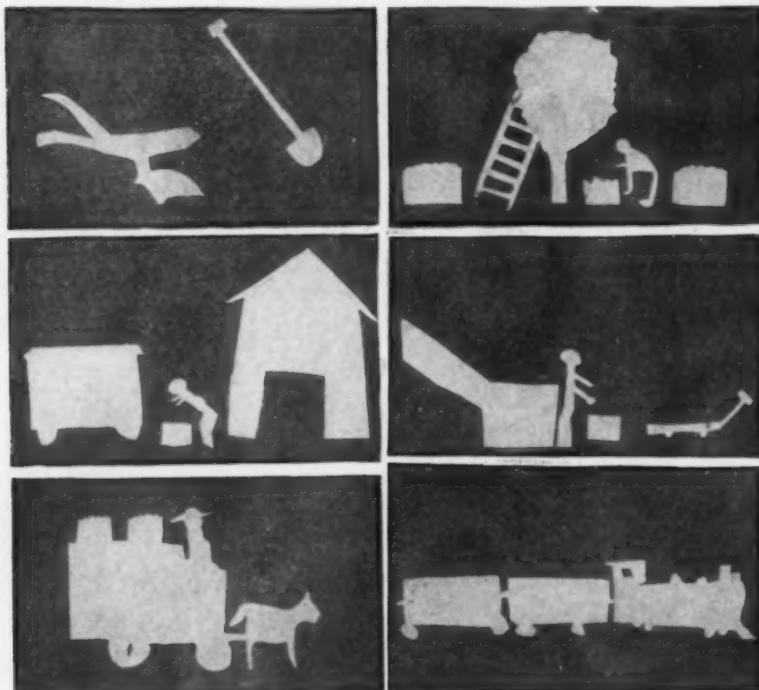


Plate VI. Six pages from a booklet on the Orange Industry. Paper-cutting by a primary pupil, Redlands, Cal.

in Plate V. These pages are well worth studying as examples of illustrations involving silhouettes of related objects.

OCCUPATION BOOKLETS. These are best when based on local industries with which the pupil is familiar. Plate VI reproduces six pages from a booklet by a seven-year-old in the Lugouia School, Redlands, Cal. They are based on the orange industry.

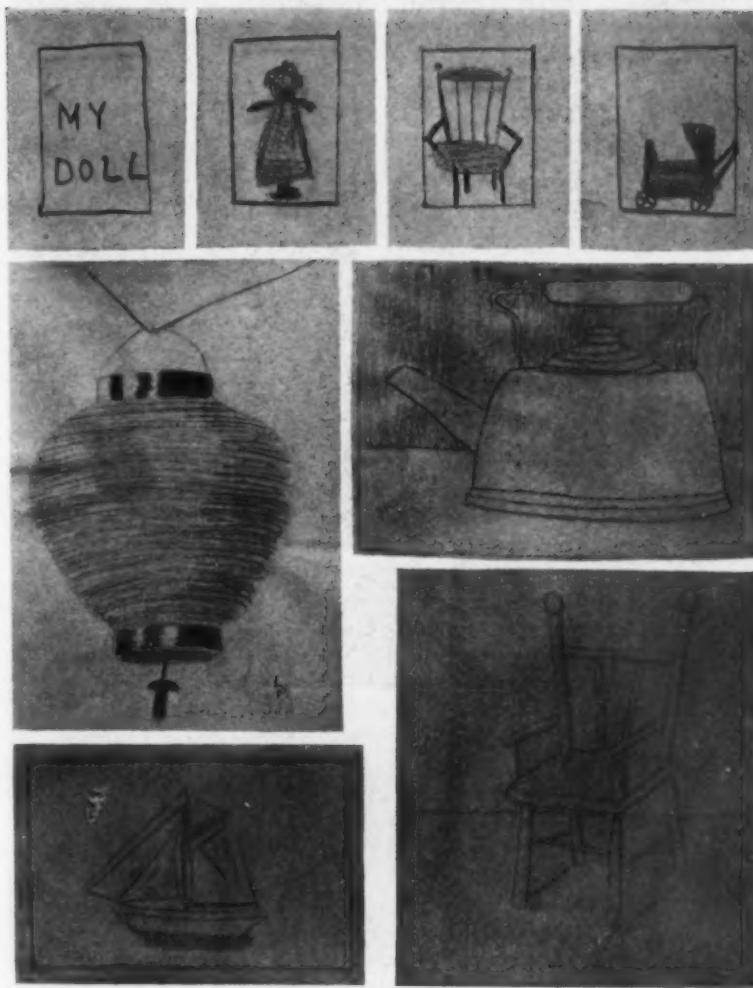


Plate VII. Primary object drawing in pencil and crayon. 1. My Doll series, Joseph Falconi, II, Springfield, Mass. 2. Lantern, Louise Parruck, VI, Ottawa, Ill. 3. Tea-pot, Frank Wolbert, VI, Ottawa, Ill. 4. Boat, William Winton, IV, Oreland, Pa. 5. Chair, Louise Cousins, IX, Hannibal Hamlin School, Bangor, Me.

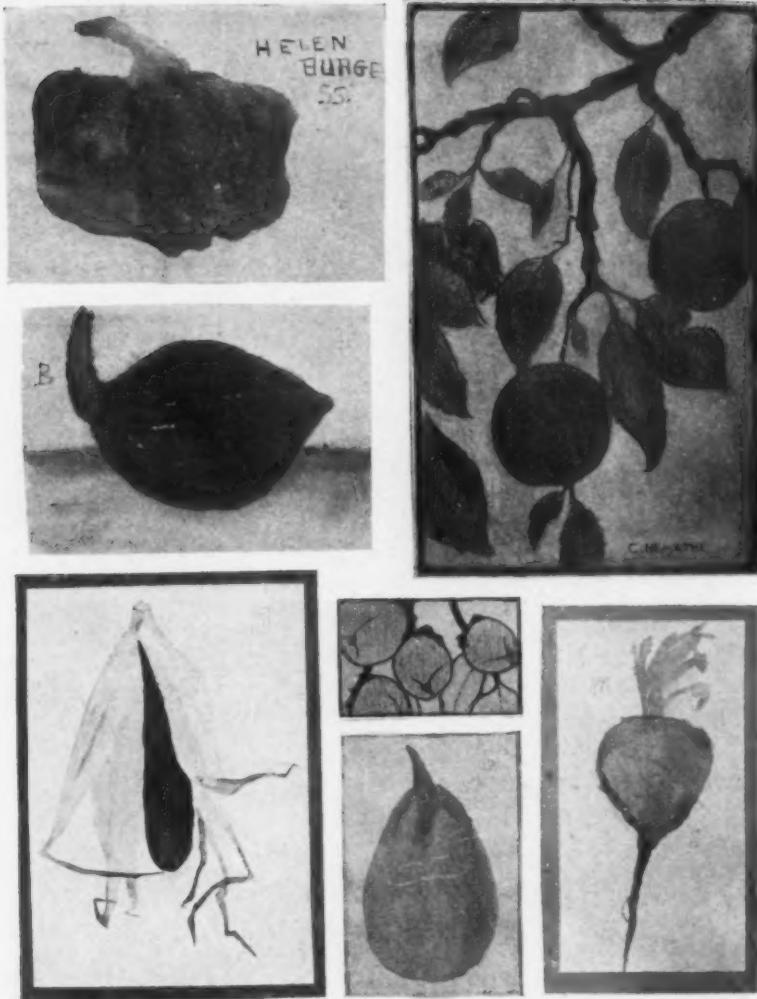


Plate VIII. Drawings of spherical objects in water color and crayon. 1. Squash, Helen Burge, 9 years old, State Normal School, Fitchburg, Mass. 2. Squash, Margaret Buffum, 9 years old, Easthampton, Mass. 3. Corn, Viola Perkins, 14 years old, Miller's Falls, Mass. 4. Navel oranges, Carrie Nemethi, 14 years old, Los Angeles, Cal. 5. Japanese persimmons, William Yeriether, 13 years old, Los Angeles, Cal. 6. Egg plant, pupil unknown, Swissvale, Pa. 7. Beet, John Green, 8 years old, Bristol, Ct.

PERSONAL BOOKLETS. These are booklets based on any subject the pupil may select with which he is personally familiar. The illustrations at the top of Plate VII shows a booklet of this kind in its simplest form. It was made of a single sheet, 9 x 12 inches, folded to give four leaves. It was made by a six-year-old and contained a pictorial basis for the history of a doll. Of course older children would be able to do much better work along this line.

SPHERICAL OBJECTS. In drawing directly from the object for the purpose of representing as accurately as possible its appearance, it is best to begin with spherical objects, such as potatoes, apples, or the larger vegetables, such as those shown on Plate VIII. The first aim is not only to tell the truth about the apparent shape of the object, but to show it in relation to the ground upon which it rests and the background against which it is seen. The drawing marked B in Plate VIII is therefore the most commendable for upper primary work. In representation of this kind, practice is absolutely necessary to success. It is well, therefore, to have the same object drawn several times, first in water color, second in colored crayon, third in lead pencil. It may be wise to make several trials in each medium before any object is attempted.

HEMISPERICAL OBJECTS. Objects based on the hemisphere present the foreshortening of the circle in its simplest form, and may well be studied by the older primary pupils. But experience seems to show that better results can be secured by using large objects such as the Japanese lantern where foreshortened circles are the prominent feature. A successful drawing of this kind is given on Plate VII. The medium was colored crayon.

MISCELLANEOUS OBJECTS. The more ambitious pupils should be allowed to try their hand at almost any object which strikes their fancy, provided it is not too difficult. The other illustrations on Plate VII, the boat, the tea-kettle, and the doll's chair, all show work of this kind by pupils not older than ten or eleven years of age.

GRAMMAR GRADES

VEGETABLES. The drawing of vegetables presents fewer difficulties than the drawing of manufactured objects for the reason that curved lines and contours predominate rather than sharp edges and rectangular faces. On Plate VIII are illustrations by fifth and sixth grade pupils, showing various fruits and vegetables rendered pictorially and decoratively in color. Such drawings afford excellent opportunity for training in space-division and in effective rendering.

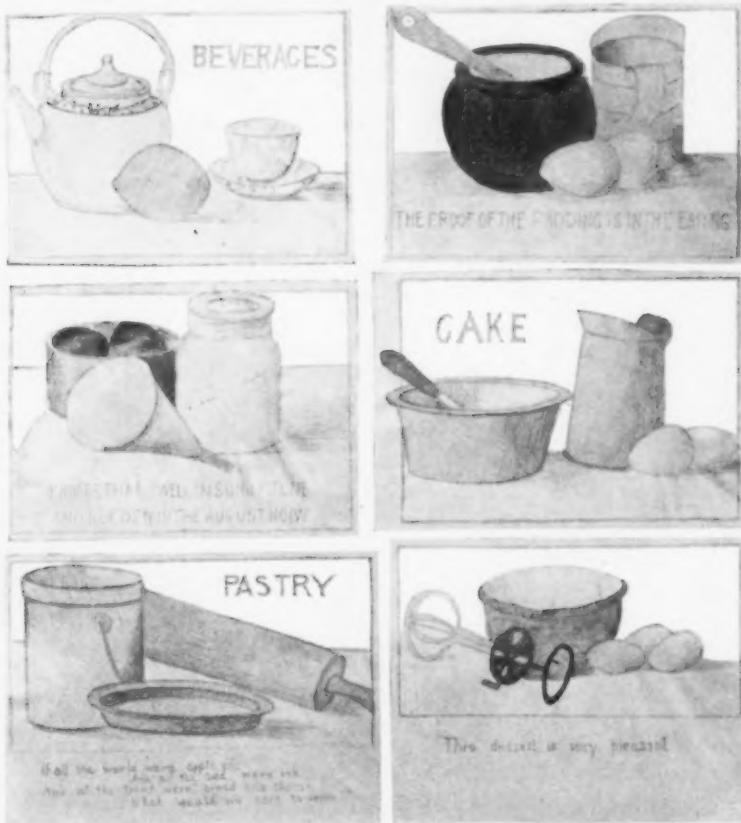


Plate IX. Purposeful groups. Illustrations introducing sections of booklets containing receipts for cooking. Object drawing in pencil with tints of water color, by sixth grade pupils, State Normal Training School, Fitchburg, Mass., under the direction of Miss Annette J. Warner

SIGNIFICANT GROUPS. The greatest interest is developed in model and object drawing in the grammar grades when a subject is discovered which admits of illustration involving representation of common objects.

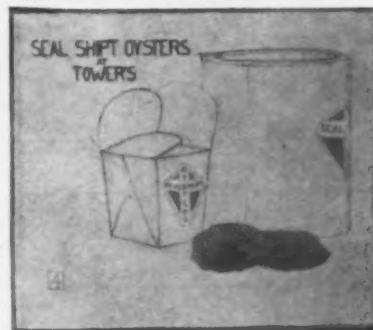


Plate X. Three additional pages from the cook books. 4. A design for an advertisement, involving model and object drawing, the result of three lessons of seventy minutes each. 5. Sweets and a water jug, a group by Barbara Allen, 12 years old, State Normal Training School, Fitchburg, Mass. 6. Ginger jar, a group by Josephine Belden, State Normal Training School, Fitchburg Mass.

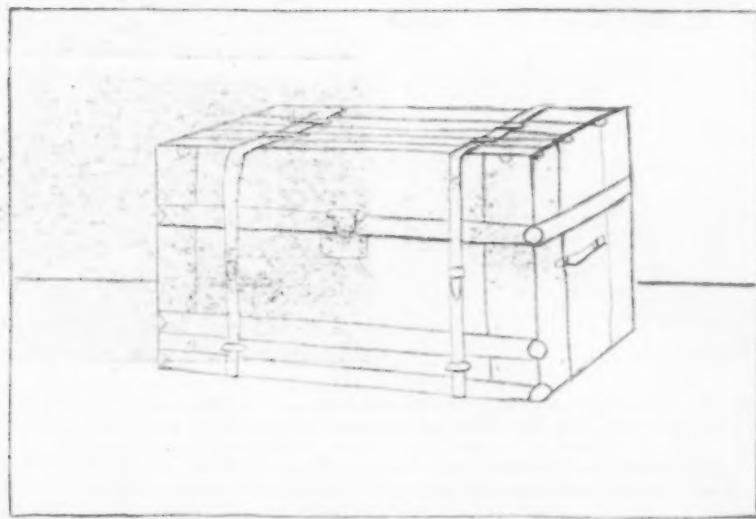
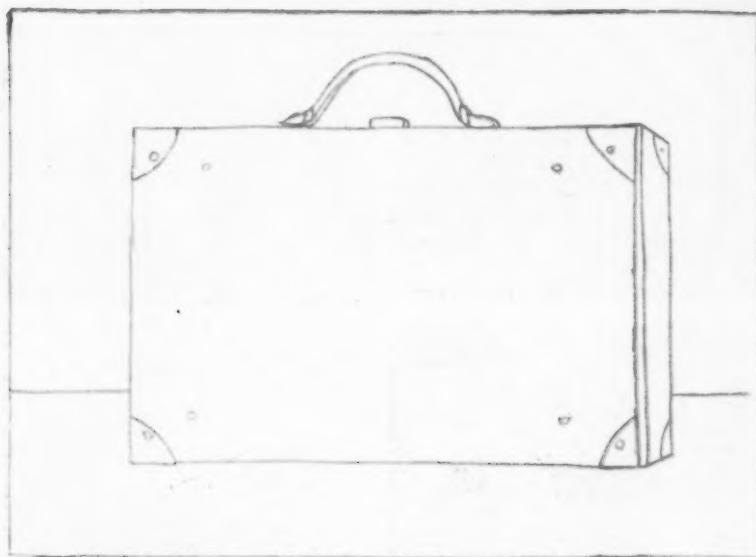


Plate XI. Drawings in pencil, illustrating "My Trip to Europe," by Martha Hood,
VIII, Beverly, Mass.

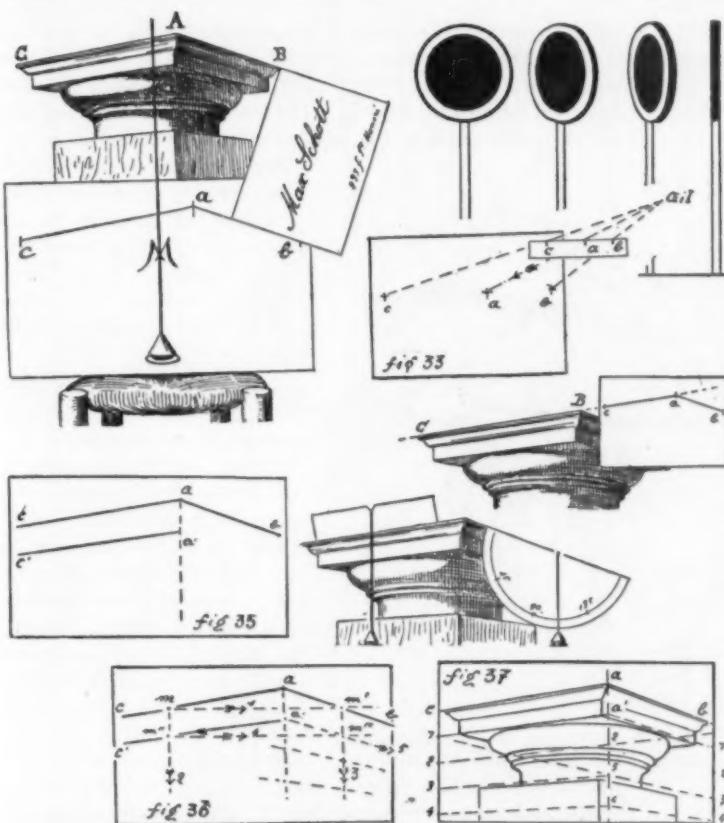


Plate XII. Illustrations of devices to assist in model and object drawing, by Max Schott, reproduced from the *Moniteur du Dessin*

In the discovery of such fascinating subjects, no one has been more successful than Miss Annette J. Warner, formerly at the head of the Art Department, State Normal School, Fitchburg, Mass. Plates IX and X show examples of the model and object drawing she was able to secure from grammar grade children, a majority of whom were in the sixth grade. These were full-page

illustrations introducing sections in booklets containing receipts for cooking. The groups were arranged by the children in consultation, under the teacher's direction, and were drawn in pencil with the addition of flat washes of color suggesting the colors of the natural objects. The fourth illustration on Plate X was the result of a competition for an illustrated advertisement. The other illustrations on Plate X were studies from carefully arranged groups in which the element of color was the prominent feature. Both these drawings were made in pencil and delicately tinted in water color.



Plate XIII. Pen drawing, by first year high school pupil, Medford, Mass., under the direction of Miss Louise McLeod

for children. Other subjects are, "Things Seen at the Grocery Store," at the Hardware Store, etc. The two illustrations on Plate XI are taken from an illustrated booklet made by grammar school children in Beverly, Mass., under Mr. Whitney's direction, entitled, "Going Abroad." The booklet gave information as to the necessary preparations for the journey. The illustrations included the hand-satchel, the dress-suit case, and the trunk shown in the plate.

AIDS TO ACCURACY. Plate XII contains illustrations by Max Schott clipped from the *Moniteur du Dessin*, a French periodical devoted to

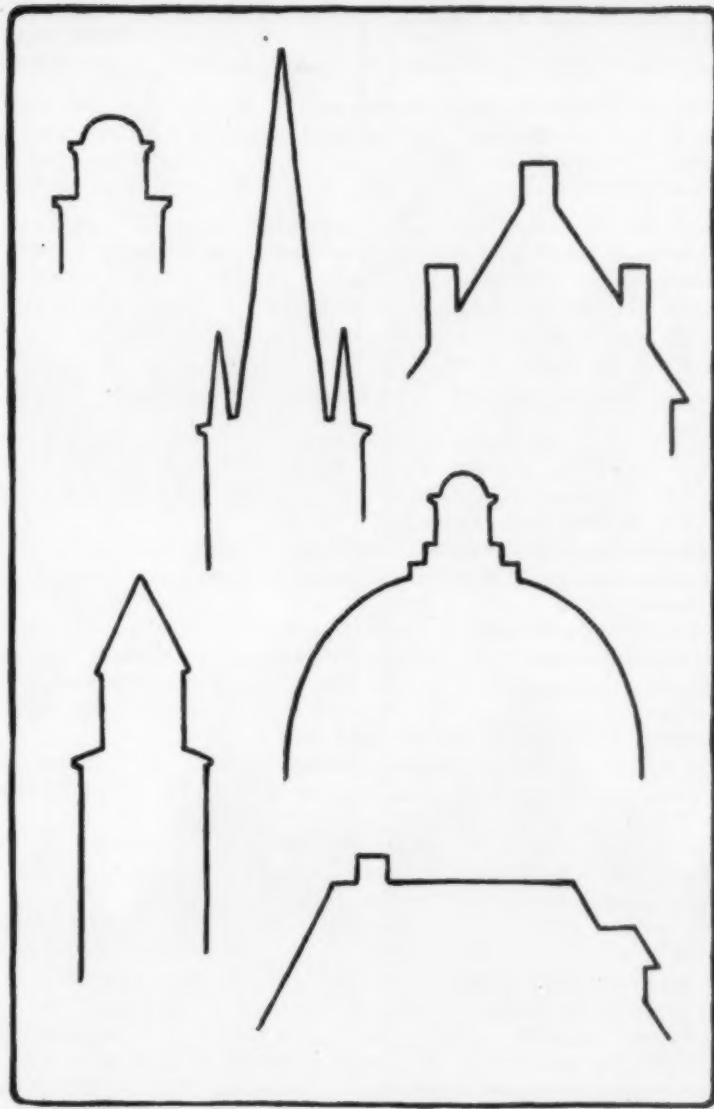


Plate XIV. Sky outlines of city buildings, for use in exercises in composition
509

art instruction, showing various devices used by Mr. Schott in the teaching of model and object drawing. An illustrated booklet on this topic, "Aids to Accuracy," would furnish ample opportunity for the making of accurate drawings and would help to enforce the importance of thoughtful drawing.

COPIES IN PEN-AND-INK. The occasional copying of a good pictorial drawing in pencil or pen-and-ink is worth while as a means of improving technique. Plate XIII shows a pen-and-ink drawing of an old English inn by a first year pupil of the Medford High School. Among other illustrations especially worth copying in pencil are the drawings in the Seegmiller drawing books by James Hall.

HIGH SCHOOL—FREEHAND DIVISION

The problem offered in the accompanying plates is one of pictorial composition, the purpose of which is to awaken an interest and appreciation in the outdoor scenes about us, both in form and color, and an increased sense of proportion, form and arrangement.

The first plate gives a series of silhouette sky outlines of city buildings. The pupil is to take a choice of three or four of these and compose them within a rectangular frame.

Here will enter the need of a choice of a frame, its proportions and vertical or horizontal direction. The shape and direction of the frame having been considered as an element of design, the mass of the buildings compared to the area of the sky should be settled. It is well in all these relations of areas to remember and use the valuable ratio of 2 parts to 3.

In the choice of the buildings and the size which each is drawn, personal taste is the chief guide, provided the forms are all good. The difficulty arises when these buildings are combined into a continuous sky-line. The chief rule must be that *one* building must be dominant in position and size. The best location is about two-fifths of the distance between the sides of the frame. Other buildings must arrange themselves with a view to variety as to size, height, position and pleasing contour.

The sky-line decided, the problem may be finished in crayons, water color, monochrome wash, or a combination of two or more mediums.

The remaining illustrations relate to a problem in stenciling in which the butterfly was the motif. Mounted specimens of this type were available and careful drawings were made. These were afterward carefully conventionalized and spaced for practical stencil work. The practical working out of these resulted in very satisfactory end papers, table-covers, scarfs, bags, pillow tops,

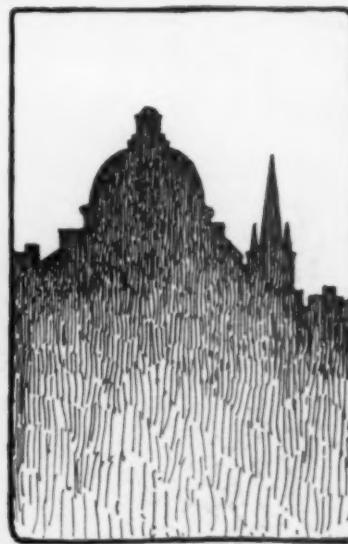


Plate XV. The material shown on previous plate composed within rectangular frames

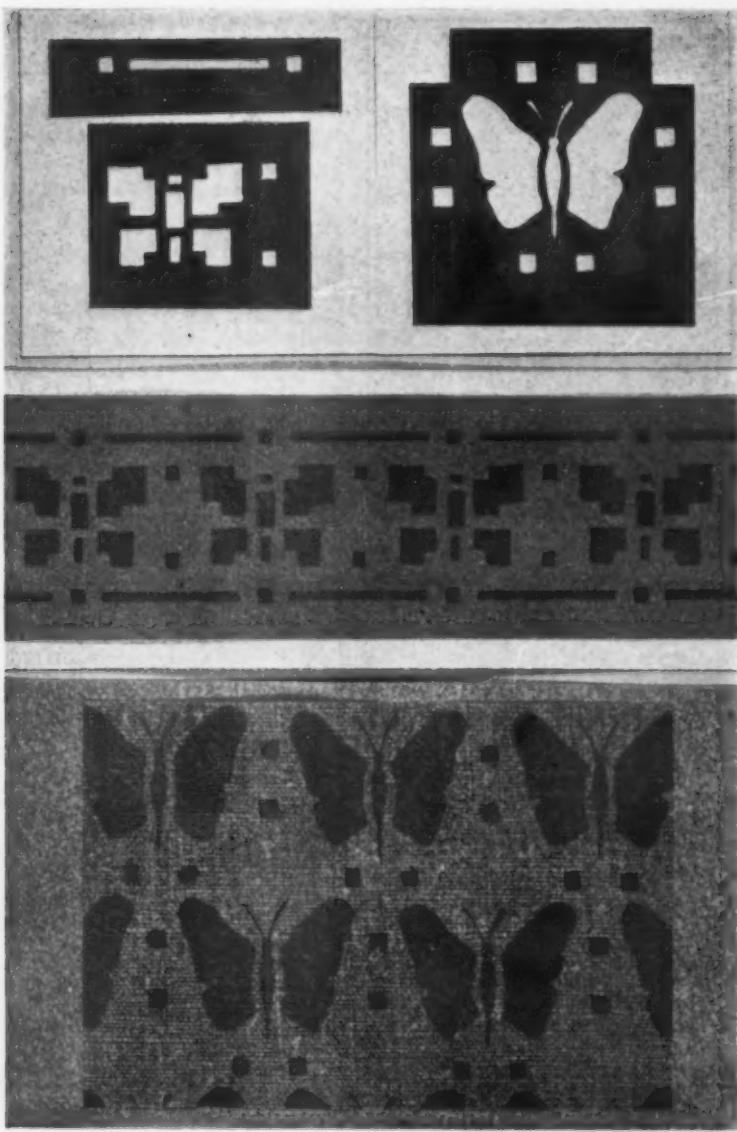


Plate XVI. Stencils and stencil patterns derived from the butterfly

etc. For work on paper, water colors mixed with a little Chinese white and used nearly dry were very satisfactory. For cloth, oil colors thinned with gasoline were used, thin enough to avoid a pasty quality but not liquid enough to run over the fabric. Oil or turpentine spread on the cloth while gasoline evaporates.

HAROLD HAVEN BROWN
UNIVERSITY HIGH SCHOOL, CHICAGO

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HIGH SCHOOL—MECHANICAL DIVISION

DEVELOPMENTS

The subject of developments is a most important factor in industrial drawing. The sheet metal worker, the tinsmith, the boiler maker, and others, constantly use this method of drawing. It is also used by dressmakers and in girls' trade schools in drafting dress patterns.

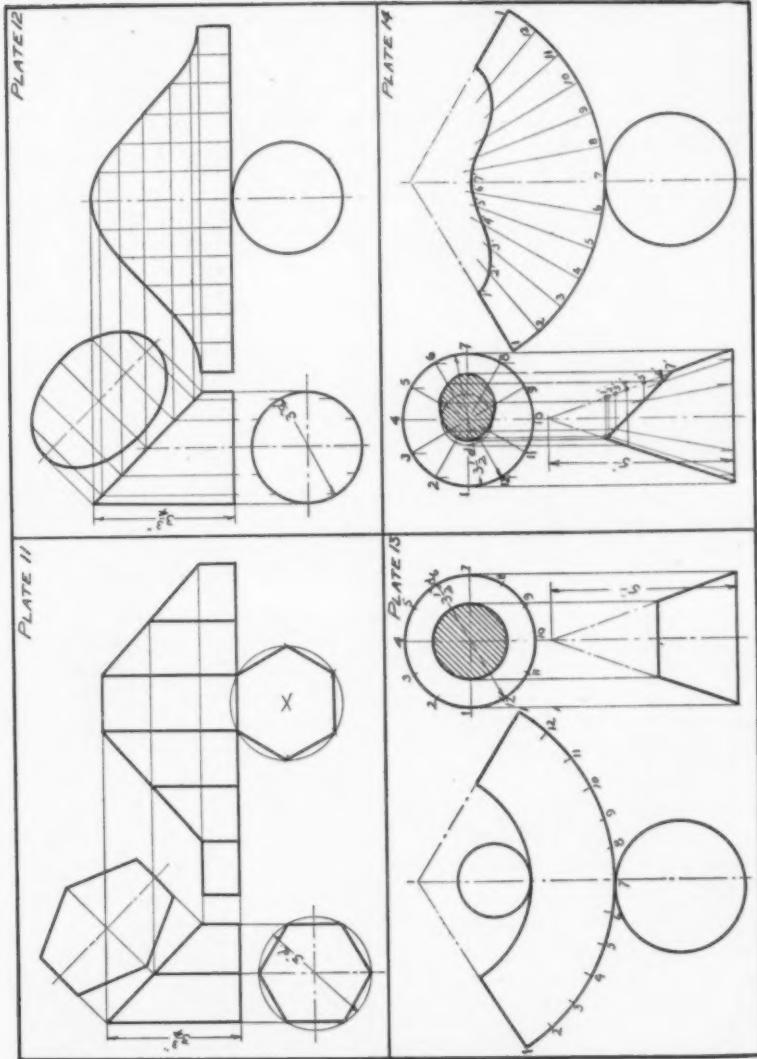
The development of a surface is the true size and shape of the surface, extended or spread out on a plane.

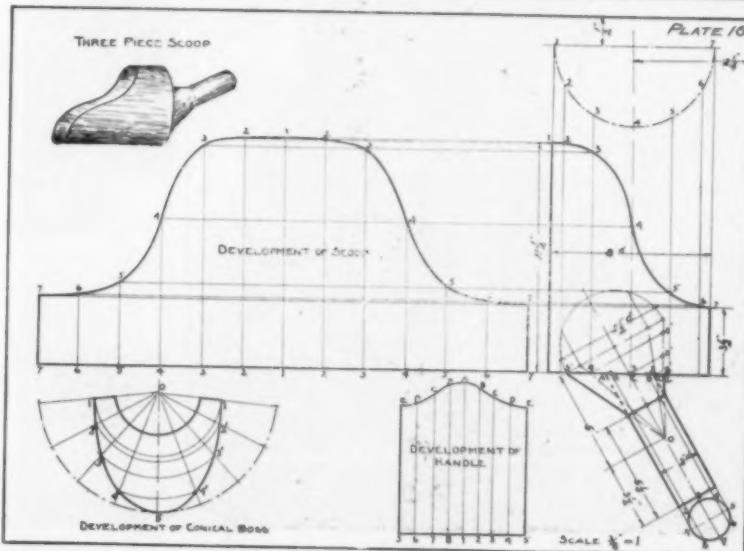
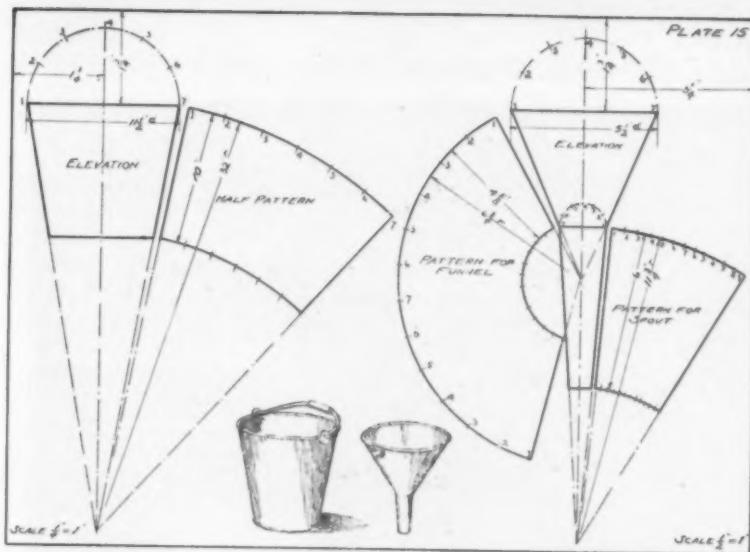
Developed surfaces are formed by two methods, namely: by the means of parallel lines; by the means of radial lines. Plates 11 and 12 show the development of hexagonal and cylindrical objects respectively, by means of parallel lines. Plates 13 and 14 show the development of a conical surface by means of radial lines. Size of plate, 10" x 14". A careful student can combine these four sheets in one 10" x 14" plate.

PLATE 15. This plate shows the application of the radial line method of development, to the patterns of a common sheet iron pail, and a tin funnel of two pieces. In each problem it is necessary to extend the sides of the object to be developed, to meet a point which is the apex of a cone. See Plate 14.

PLATE 16. A problem of developing the three parts of a metal scoop. The patterns for the scoop and handle are developed by means of the parallel line method of Plates 11 and 12. The conical boss which strengthens the handle is developed by means of the radial line method of Plate 14.

HARRY LEROY JONES
ENGLISH HIGH SCHOOL, SOMERVILLE, MASS.







Designs for the blackboard for January. The New Year's bells. The pitch pine, a member of one of the oldest families in the land

MISCELLANEOUS

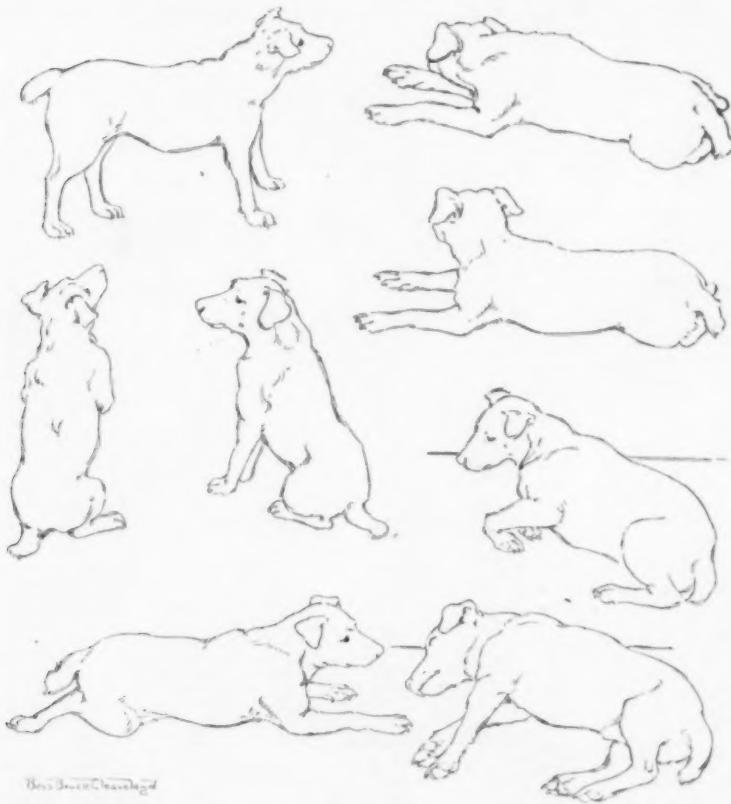
BORDER FOR THE BLACKBOARD. The motive of the border was suggested by Tennyson's well-known lines in the section of "In Memoriam" beginning:



A spray of dried white oak leaves with
oak apples in a Japanese vase

"Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die."

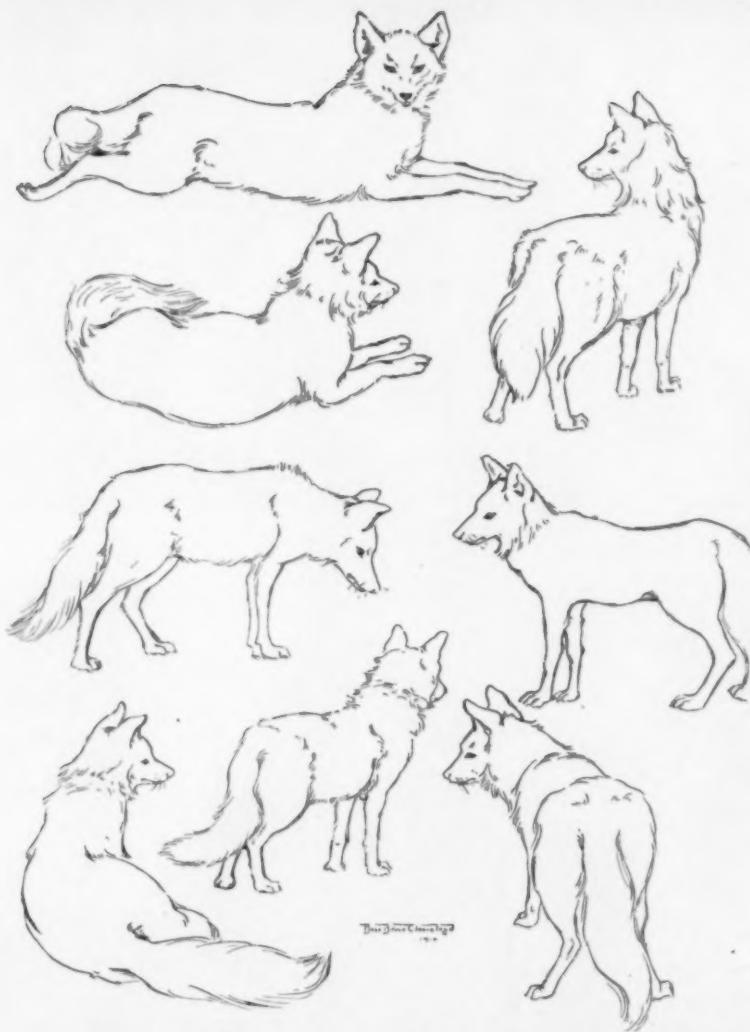
Having drawn one section, make a tracing of it on thin bond paper, perforate it, and use it as a transfer with a chalky eraser, to complete the border



Betty Brundage

THE DOG. Mac, the model for these sketches of the dog, might almost have been the original Mother Hubbard's dog, he was so clever. He was fed cookies all of one afternoon to make him "sit up" while his pictures were being made

THE JANUARY CALENDAR. The decorative panel in this calendar continues the series based on seed-packs. Let the accepted decoration be



THE WOLF. One day I saw a gray wolf led through the town on a leash like a dog. Of course I had to have her picture for School Arts. It took about a week's inquiries to locate her and obtain a chance to sketch her, but here are the sketches. Her name was Bossie and she was so tame she fawned on me as a dog would, to be petted.

the result of a competition, as during the previous months. January furnishes no end of common material. That selected in the illustration is the pitch pine of our northern zone.

WINTER BOUQUETS. The country and suburban districts offer surprisingly beautiful material for one who walks abroad with "the anointed eye." Committees might be appointed, consisting of two or three pupils each, to vie with one another in arranging charming decorations of this sort

WAGNER.





Anna Lee B. Howe Ethel Kissinger

1. Singing the following:

"Star-Spangled Banner"

2. Write "Imogene"

3. Place numbers under Ex. 157

124 221 314 1 622 122 417 6

4. Write twelve scales using whole notes

F# G# A# B# C# D# E# F# G# A# B# C# D# E#

Even examination papers may be made beautiful. 1. Wagner booklet, by Elizabeth I. McGowan, Reading, Pa. 2. A music paper, by Ethel Kissinger, Reading, Pa.

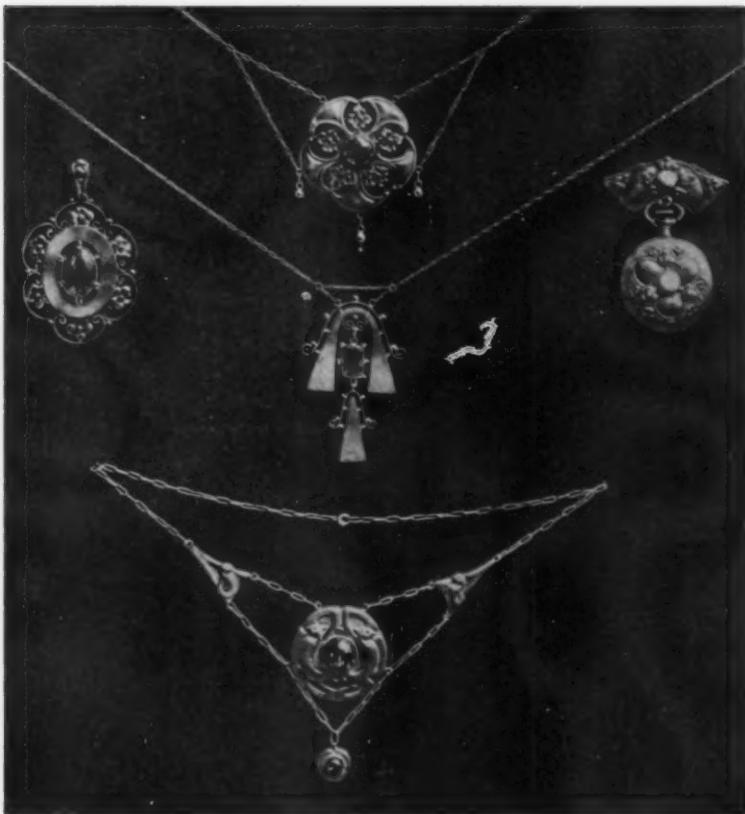
for the teacher's desk. The illustration, page 517, shows a single spray of white oak, with its oak apples, posed to exemplify balance of attractions against a background of a proper color to exhibit an analogous harmony.

PRELIMINARY PRACTICE FOR ILLUSTRATIVE DRAWING. The pen drawings of birds and animals, which appeared in the April number of The School Arts Book last year, excited such favorable comment that Miss Cleaveland has been persuaded to complete a series of drawings for The School Arts Book, to be published ultimately as a Source Book in Primary Illustrative Drawing. This series will include all our childhood friends described in Mother Goose, the fairy stories, and folk-lore, drawn in a sufficient number of



Some examples of jewelry, by Andre Koronski, a jeweler, Nazareth, Pa.

attitudes to enable children to correct their own illustrations of these stories. The two plates in this number will help in illustrating "Mother Hubbard's Dog" and "Red-Riding-Hood." Let the children select an attitude which illustrates some particular moment in the story and make a copy of Miss



Some examples of jewelry, by Andre Koronski, a jeweler, Nazareth, Pa.

Cleaveland's drawing, adding such surroundings as may be necessary to make the illustration clear.

DRAWING AND OTHER STUDIES. Let us try to impress upon the children constantly that drawing is a language to be used whenever it will help in expressing thought, no matter what the subject may be. The illustrations

from the work of pupils in Reading, Pa., show an application of drawing in the realm of music. They suggest also that the pupils who produced them have learned some things about beauty in school work.

JEWELRY. The making of beautiful jewelry is increasingly popular, both in the high schools and as home work. Two plates of pendants made by Andre Koronski, a craftsman of Nazareth, Pa., are reproduced herewith as examples of good work.





Covers of memorandum books made of straw-board covered with colored paper and decorated with individual designs

**AN EXHIBIT OF SENSIBLE WORK
STATE NORMAL SCHOOL, TRENTON, NEW JERSEY**

JAMES M. GREEN, Principal

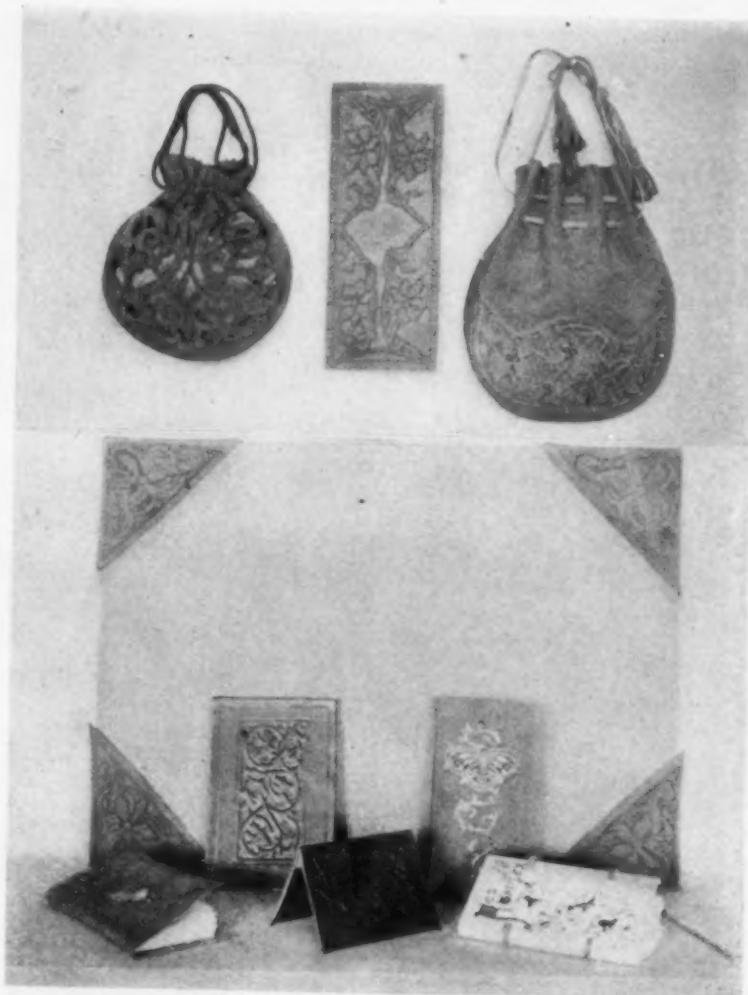
MARY C. FIELD,
Instructor in Drawing and Design

CHARLES A. BURT,
Instructor in Manual Training

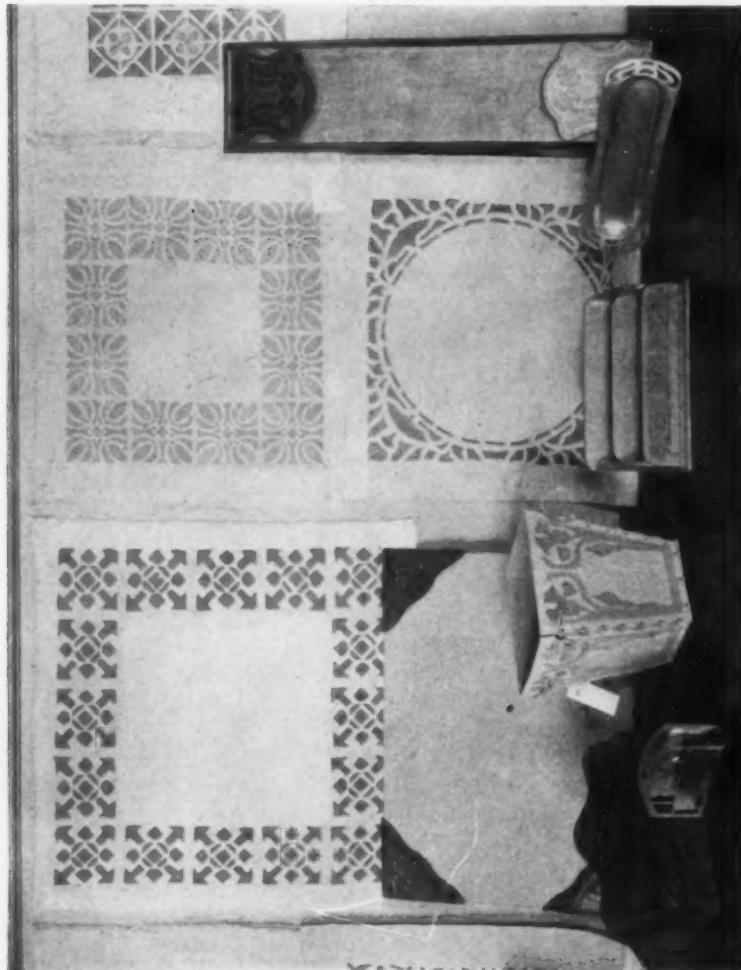
From photographs by JOHN NEARY, Steward of the School



Objects in pierced and hammered metal for individual use of students



Work in pierced and tooled leather



Wood and metal working, stenciling, etc. Articles for use in students' rooms



Wood and metal working, stenciling, etc. Articles for use in the home

EDITORIAL

THAT definition of Hegel's needs a supplementary clause. An object may be "the free and adequate embodiment of the Idea in a form peculiarly appropriate to the idea itself,"—a cast iron stove, for example—and yet be far from beautiful. In a beautiful object all the parts are so related to each other and to the whole as to satisfy a cultivated taste. Of course, a devout Hegelian would claim that the added thought is implicit in the words, "free and adequate," and so it is; but the thought, lest it escape the attention it deserves, may well be re-enforced. The definition would then read as follows: "Fine art is the free and adequate embodiment of the Idea in a form peculiarly appropriate to the idea itself,—a form whose parts are so related to each other and to the whole as to satisfy a cultivated taste."

This addition raises more questions. What is a cultivated taste? When is such a taste satisfied?

As a working hypothesis, one may assume that a cultivated taste implies the degree of refinement that enables a person to appreciate works of art which successive generations of cultivated people have considered beautiful.

Such appreciation furnishes the basis for all esthetic judgments.

When is a cultivated taste satisfied? When it comes to the conclusion of a wise lover.

The sweet and happy mother of six romping children once said to her husband, "Are you perfectly satisfied with me as a wife?"

"No," was the prompt reply.

"What would you suggest as an improvement?" she asked.

After a moment's consideration the man gave this verdict:

"My dear, I am afraid that any change I might wish would not improve the combination as a whole! I therefore suggest nothing; I love you just as you are."

The beautiful object, the object that satisfies a cultivated taste, presents to the observer, then, not only an obvious Unity, both in Color and in Form, a unity undisturbed by any Suggestiveness the parts may carry, but a unity in which all the parts are satisfactorily adjusted to each other and to the whole.

This adjustment of part to part, and of parts to whole, may be considered as Order. A work of fine art is always orderly.

The three fundamental manifestations of Order, according to Dr. Ross, are Balance, Rhythm, and Harmony. To be fully comprehended such terms have to be defined and illustrated. For the purposes of elementary instruction, they are, perhaps, too inclusive; but the first, at least, is sufficiently understood in common parlance to justify its use to identify the fifth Element of Beauty.

V. BALANCE

Balance, in natural objects and in works of art, means equipoise between opposites with reference to some center or axis. Balance is of two sorts: Formal balance and Free balance. In formal balance opposing parts are equal and similar, one half the whole being the reverse of the other half, as shown in Plate I, Figures 8, 9, 10, 12, 30, and 36. This was the favorite form of balance in the art of the Egyptian and the Puritan. In Free balance the opposing parts are unequal in size and shape, but are so adjusted to each other that the whole appears in stable equilibrium, as shown in Figures 11, 28, 34, and 35. This was the ideal balance of

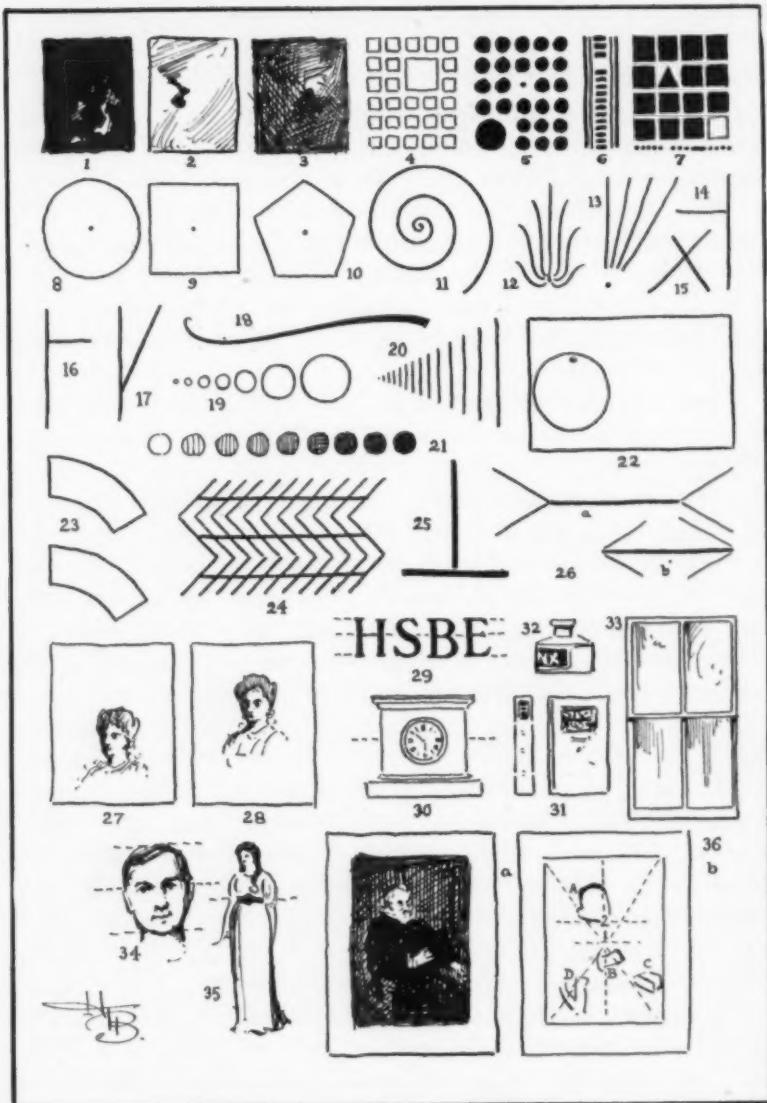


Plate I. Sketches illustrating attractions and their visual effects

the Greek, and is the characteristic balance in the art of the Japanese.

When opposing parts are adjusted in relation to a point, as in Figures 8, 9, and 10, the balance is Radial; when in relation to a line, as in Figures 12, 30, 32, 33, and 36, the balance is Axial. In nature, radial balance seems to be the law for crystalline forms, for the simplest forms of life, and in general for the structural basis of all living things. This is revealed in the cross sections of bulbs, stems, fruits, shells, bones, arteries, nerves, etc., and in the plans of the radiates, and the whole race of flowers. Axial balance seems to be the law controlling growth in the higher forms of life. This is evident in the side views or elevations of organisms of every kind. Usually the object reveals formal balance on the axis, from one point of view, and from another point of view free balance on the axis. The human figure is the classic example of this. In front view it is bi-symmetrical, in side view it is not; but in both it appears perfectly balanced. The univalve shells, the plants, shrubs, and trees furnish notable examples of free balance from every point of view.

A work of fine art is always perfectly balanced. In poetry the balance is secured by an adjustment of thoughts and feelings; in music by an adjustment of themes and musical phrases; in architecture and sculpture by an adjustment of masses; in painting by an adjustment of "spots of paint." In all, balance is the result of equipoise between *attractions* of some kind.

In the realm of the visual, in nature and in surface adornment (by means of pattern or picture) the word "attraction" is used to designate anything which tends to draw the eye to itself, or anything to which the eye is inevitably forced. All attractions may be reduced to two classes, which may be called, for convenience, the *unexpected* and the *anticipated*.

In the first class are included the unusual, the abnormal, the unique, the surprising, anything out of the ordinary. In a composition where dark predominates (see Figure 1, Plate I*), light is an attraction; where light predominates (2), dark is an attraction. In a composition full of contrasts of lighter and darker tones (3), the strongest contrast has the greatest attractive power. Into a group of equal and similar spots introduce an odd shape (7), a larger area (4), or a smaller one (5), or a different value (7), or a different color, or omit any spot in a series (6), and the unique element attracts immediate attention. If in a landscape groups of trees in the foreground occupy nearly the whole field, the eye is drawn to investigate the one glimpse of distance between their branches. If a distance presents an almost unobstructed view, and some singular object, like an odd tree or a telegraph pole, is represented in the foreground, the eye is sure to catch upon that. Upon the level line of the horizon place the sharp angles of a sail, and the boat becomes the attractive spot. Over the jagged silhouette of distant trees let the calm line of the ocean appear in one depression, and to it the eye is drawn at once. As a rule if the masses in a picture are simple, a "cut up" area attracts the eye. If the picture is full of detail, any simple unbroken area is attractive. Introduce vertical lines among the clouds, oblique lines in water, curved lines in architectural masses, straight lines in the human figure, and they attract immediate attention.

In the second class we may include the expected, the logically necessary, the inevitable. The boundary lines and especially the corners where they meet are attractions. In any regular geometric figure the corners at once suggest a common center and that center becomes so great an attraction that the eye demands some sort of an accent there to rest upon. The center of a circle (8), the eye of a spiral (11), the source of a radiation (12), the point toward which lines converge (13), or where they intersect (15), are all points of attraction. As a rule, the sharper the point (the smaller the angle) the greater the attraction. A line in a picture which cuts the frame at right angles (16), or nearly so, forms a weaker attraction than that formed by a line intersecting the frame obliquely (17). The ends of a line are attractive, especially if the line gradually changes its thickness throughout (18). The ends of a diminishing or increasing series of spots (19), lines (20), tones (21), or colors present attractions well nigh irresistible. A suggestion of movement in any direction inevitably attracts the eye and entices it to follow the movement to

*This plate and the text relating thereto is reproduced from my article on Pictorial Composition, in the Year Book of the Council of Supervisors of Manual Art, Vol. II.

its course or to its end, as, for example, the lines of a road or of a river in a landscape, or of rhythmic elements in design. A suggested relation between two things which should not be related is a fatal attraction to the eye, as, for example, in Figure 22. The object represented is so near the margin line that the eye looks for a point in common between the two, and, disappointed, returns again and again to the suggested junction. It is the most attractive spot in the picture.

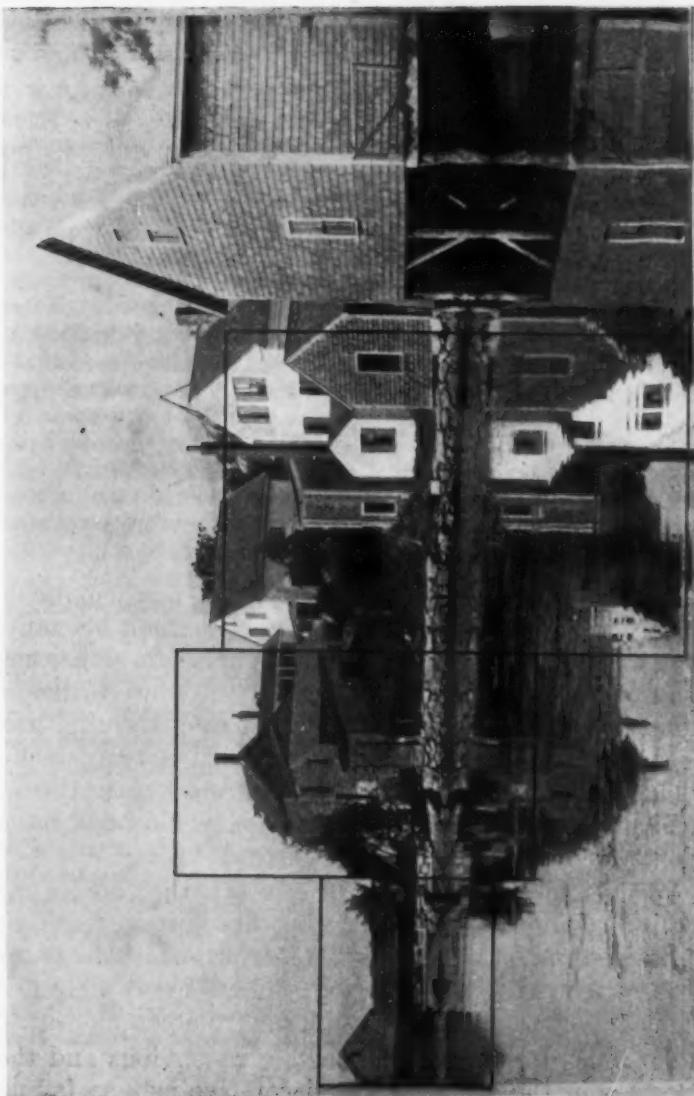
To balance all these diverse attractions is a complicated problem. Its difficulties become still more evident in the matter of picture-making when we recall the well-known optical illusions such as those indicated by Figures 23 to 26. The difficulties multiply as one passes into the realm of color, and encounters the perplexing phenomena which may be grouped under Chevreul's phrase, "Simultaneous Contrasts." That all these phenomena may be reduced to mathematical formulae is not denied. It may be possible to state the ratio, for example, which lines supported as at a (Figure 26) must hold to lines supported as at b, in order that they may appear identical in length, but it is unnecessary, for in practice the feeling of the sensitive artist is sufficient to reduce all such illusions to nothing.

To secure perfect balance by rule, mathematically, scientifically, is as impossible to the artist upon his canvas as it is to the acrobat upon his tight rope. In either case, knowledge helps in the beginning, but ultimately the perfection of a master's performance must be attributed to his exquisite feeling. He must be mathematically correct in his balances, but only infinite genius could reduce them to figures, and those figures when obtained would be of no use whatever to the performer.

And yet in the beginning of any art, the novice may learn from the master. The master has certain rules, certain habitual practices, reducible to formulae which may serve as a guide until outgrown—until so inwrought with the daily practice that they disappear from consciousness.

The rules for formal balance are so obvious and their application in the realm of the decorative arts so familiar

Plate II. A photograph from nature full of distracting attractions from which three pleasing groups have been chosen



that to mention them is sufficient. Free balance is less understood, especially in the realm of pictorial art.

The problem of the artist in composing a picture is that of adjusting all the attractions within his frame so that the *center* of attractions shall bear the right relation to the geometric center of the frame. Pictures are supposed to be drawn upon a vertical plane. They are to be "hung." Anything hung upon a wall, if it is to hang in stable equilibrium, must be supported above the geometric center, or center of gravity. An apparent stable equilibrium is secured when the center of attractions is on the vertical axis of the frame and slightly above the geometric center. Just why this is so may not be so easily stated, but the fact remains and is recognized in practice.

The photographer never mounts a print as at 27; 28 is the usual form. Any of the great portraits by Velasquez, Rembrandt, Van Dyck, or Sargent, illustrate the same arrangement. The rule that the center of attractions should be above the geometric center is so universal in its application that illustrations may be drawn from other realms. The letters of the alphabet (29), common objects like clocks (30), and books (31), architectural details such as windows (33), and porches, and countless other examples come to mind immediately. It may be that such an arrangement is demanded because of an immemorial habit of the eye. Eyes are drawn to eyes. The center of attractions in the human face (34) is above the geometric center of the face. The same is true of the human figure (35). Whatever the reason, artists seldom violate the rule. The balance of attractions in such a picture as Rembrandt's "Portrait of Eleazar Swalmius" (Figure 36) is typical of a very large proportion of the best pictures: geometric center, 1; center of the attractions, A, B, C, D, at 2, on the vertical axis above 1.

A good exercise for training the eye to appreciate attractions of various kinds and their mutual reactions is to discover balanced areas within photographs from nature. Plate II will serve as an illustration. Here is a picture full of attractions. It is to the eye what a bargain counter is

to its devotees, confusingly opulent. In a picture so full of small buildings, the barn becomes a chief attraction because of its size. In a picture so full of detail, the sky becomes a chief attraction because of its emptiness. In a picture so full of commonplace things, that unusual thing on the top of the house next the barn becomes a chief attrac-



Plate III. A photograph from nature in which the attractions are most fortunately balanced

tion because of its oddity.* In a picture so full of odd-shaped patches of gray the sharp black square in perspective beneath the barn, with its white vertical diameter and its

* As a matter of fact it is not on the house, but on the top of a rock several hundred feet beyond. The view is from "Government Island," Cohasset, Massachusetts, a bit of land, mostly ledges, owned by the United States. On this island Minot's Ledge Lighthouse was built before being carried out, stone by stone, to its place four miles off the coast. The tripod above the house, braced the signal staff during the period of construction.

white fragments of diagonals misplaced, becomes the supreme attraction. The eye returns to it again and again. Its attractive power is irresistible.

Now one must admit that all these insistent attractions are unfortunate. The barn and the sky, the little tripod and the "barn-cellar" ought not to be of first importance in the picture. Their prominence not only unbalances the plate but interferes with our enjoyment of the picture as a whole.*

By means of an adjustable frame, made from two L's of paper, the pictures within this view may be discovered; that is to say, the areas within which all the attractions are balanced with reference to an axis, and form a pleasing whole. The drawn rectangles enclose such areas. The smallest one is a good picture of "Gulf Mill Bridge"; the next is a good picture of "The Home of the Lobsterman"; the third might be called, "Pleasant Reflections." Of course the pictures are not composed exactly as an artist might compose them, (with a camera one may not take such liberties with nature as with a brush); but on the whole they are in each case "the best possible, considering the stuff." Plate III, a photograph of the "Crest of Third Cliff," Scituate, by Miss Beckington, a summer visitor, is as fine an example of a well-balanced photograph as one is likely to find. All its attractions are most fortunately adjusted with reference to the axis, and the center of interest.

But this free balance of attractions is not confined to pictorial art. It is characteristic of the best art of every

*A careful study of the plate will show that this picture lacks Unity (I), lacks consistent Color (II), lacks motive and therefore adequate Form (III), lacks a controlled Suggestiveness (IV), and lacks Balance (V). It lacks, therefore, all the five Elements of Beauty we have been considering. From a technical point of view the original plate is excellent!



Plate IV. A traveler's notes on free balance in architecture and sculpture

sort. Plate IV gives reproductions of two hasty sketches made on the back of a map-leaf in my Holland Baedeker, several years ago, which will serve to illustrate free balances in architecture and in sculpture, better, perhaps, than photographs, for the sketches record only the essentials. In school work well-balanced sheets should be the constant aim in language papers, history papers, records of nature study, drawings from plants, animals, objects of every kind, book covers, posters, and whatever else children have to do.

Of all the manifestations of Order, none is more important than Balance as an element of beauty.

The January cover gives one of the most interesting of the early elaborate forms of the "lily (the *fleur-de-lis*). "The lily," says Wornum, "the emblem of the Virgin and of purity, is as common in Christian decoration as the lotus is in that of Egypt. It is the symbol which was eventually elaborated into the most characteristic of Byzantine and Romanesque art, still well illustrated in work of the 12th and 13th centuries." The simplest form to which the lily was reduced for use in pavements and elsewhere is to be seen in the border of the cover. This form recurs again and again in the mosaics of Santa Sophia. The more elaborate form, the central ornament, is from a Byzantine manuscript now in the British museum. In it one may see the promise of that perfected form of the *fleur-de-lis* as a decorative element which was destined to appear later in western Europe, especially in the art of Florence and Paris. The color scheme of the cover, including the color of the paper, matches as nearly as possible a Byzantine pavement in marble found in the old church of Santa Maria Maggiore, Rome. The paper corresponds to the color of the foot-worn

gallio antico, the green to *verde antique*, and the red-purple to porphyry.*

The symbolic design for January on the Bulletin is one in the set by Professor Kleukens of Darmstadt, reproduced by courtesy of the *Inland Printer*.

The Frontispiece reproduces a crayon drawing on colored paper, from the Progressive Drawing Books, by courtesy of the Prang Company. It exhibits a pleasing color scheme, a sheet well mounted, a consistent whole, a possible achievement of grammar grade children.

The insert contributed by the Houghton Mifflin Company from their new Riverside Readers exemplifies good drawing and the effectiveness of color used with moderation and distributed with wisdom. This insert offers an example of simplicity and restraint in illustration. The somewhat riotous performances of the youthful artists, who have celebrated, by means of drawing and color, the harvest, Christmas and New Year festivals, ought to be calmed and cooled into creditable object drawing during January and February. Let us hold before the children as ideal in every case *a single thought, adequately expressed, by the simplest possible means*.

* My dear Bailey: I recognize the colors at once to which you refer. I am delighted that you are interested in that glorious floor. It is the beginning of one of the most splendid arts that Italy ever produced. You know, I would give a lot to have an hour with you in that church, to talk over that floor. There are some of the most delightful studies in incipient art there that I know anything about. And then, when we are through, I'd like to go over to Clemente with you and see what came of it all,—the incipient, childish feeling for design in the first instance spreading out to fill the whole horizon of artistic consciousness in the later. There are few more delightful cases of art evolution.

Sincerely yours,

H. H. Powers,
President of the Bureau of University Travel.

To assist the Editor in making a magazine as helpful as possible to the busy grade teacher, an Advisory Board has been established. The members of this board are grade teachers of proven ability, of sober judgment, and of that fine temper of mind which enables them to tell the truth, even to an Editor! The Board, of twelve members, well distributed over the country, is as follows:

SCHOOL ARTS BOOK, ADVISORY BOARD.

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The Committee on Representative Exhibit from Country Schools (an exhibit to be sent to the International Congress at Dresden next summer) offers to every reader of The School Arts Book, teaching in a rural school, the opportunity of contributing to that exhibit. Teachers of ungraded, or partially graded, or completely graded schools located in the country, in villages, or small towns, anywhere outside city limits, who are willing to help in making a creditable exhibit of the work done in our rural schools, should send their names and addresses at once to the Chair-

man of this Committee, Mr. Royal B. Farnum, New York State Education Department, Albany, New York.

Let no one feel too humble to help. The Committee will be glad to receive from any rural school a few examples of good work in any line involving drawing and handicraft, photographs of schoolroom decoration, of school yard improvement, or of any other creditable achievement of country school children. Write to Mr. Farnum at once. This winter is slipping away faster than any other! The work for exhibition must be in Albany not later than March fifteenth. Every item contributed must be labelled on the back or on an accompanying slip to show name of pupil, age of pupil, name of teacher, school, town, county, and State, that proper credit may be given for all exhibited work. To have a part in the Fourth International Congress Exhibition, at Dresden, is a patriotic duty, which well performed would confer an honor not to be despised.

A NOTHER milestone! Day by day
We trudge along.
A word of cheer, a scrap of song,
Will do the pilgrimage no wrong.
But will help to light the way.







THE RED FIRE

Pleasant summer over
And all the summer flowers;
The red fire blazes,
The gray smoke towers.

ROBERT LOUIS STEVENSON.



ARTS LITERATURE

BOOK REVIEWS AND NOTES

THE ART OF THE ROMANS. By H. B. Walters. 186 pp. 7 x 10. 72 plates and 10 other illustrations in the text. The Macmillan Company. \$5 net.

Unnecessarily bulky, this volume itself reflects the Roman spirit. Those who are familiar with a previous work by the same author, dealing with Greek art, will not be disappointed with this account of the art of the Masters of the world from the founding of Rome to the complete triumph of Constantine in 324. The aim of the book is twofold: "To indicate the principal lines along which the revived study of Roman Art has been pursued, and to give a brief survey of the whole sphere of Roman Art in a concise and handy form." Concise it is, but not "handy." The area of the page does make possible, however, admirably clear illustrations of unusual size, examples of architecture, sculpture, painting, mosaic, gem-engraving, metal work and pottery not only from Italy but from provinces of the Empire as remote as Britain. The text is readable, though weighted with "authorities," and presents a comprehensive view of the field. Such plates as the Garden-scene from the Villa of Livia, and the Aldobrandini Marriage go far towards justifying the claims of classic authors for the masterpieces of classic painters. One feels upon finishing the volume that through the author's interpretation of its art he has had a revelation of the very spirit of imperial Rome.

THE ART OF THE VIENNA GALLERIES. By David C. Preyer. 332 pp. 5 x 7½. 48 full-page plates in duogravure. L. C. Page & Co. \$2.

Eleventh in the series, *The Art Galleries of Europe*, this prepossessing volume will stimulate an interest in the treasures of the Vienna Galleries, and so perhaps do something towards the ultimate realization of the author's "devout desire." After the first chapter, mainly historical, the reader is "personally conducted" through the collections, and favored with an interesting running comment on the principal pictures and the artists who produced them. The book would do its best work in the hand of a leisurely traveler in the presence of the pictures themselves. The author's breadth of view, wide sympathies, and openness of mind is evident in his appreciation of modern German art as well as that of the Italian Renaissance. His discrimination and force of expression may be estimated from such a sentence as this concerning the work of Botticelli. Speaking of that Portrait of a Young Man in the Liechtenstein Collection, he says, "It is a characteristic work in which his sense for line is fully demonstrated. This was Sandro's strongest passion, to translate into a lineal symphony whatever he saw, sacrificing everything; for his work is never pretty, scarcely ever charming, or even attractive, rarely

correct in drawing, and seldom satisfactory in color, which he only used to accentuate the line." One can but wish that every picture referred to throughout the volume were present as illustration for the text.

INDUSTRIAL DRAWING AND GEOMETRY. By Henry J. Spooner. 170 pp. 9 x 7. 620 figures illustrating the text. Longmans, Green & Co. \$1.00.

The author of this handbook, a C. E. with many additional titles, is Director and Professor of Mechanical and Civil Engineering in the Polytechnic School of Engineering, London. The text consists of chapters on instruments and materials, on the construction and use of scales, on the use of squared paper, on reducing and enlarging, on constructing the various curves, on lettering, etc., and gives 320 exercises. It might be called a standard of English practice in mechanical drawing. One chapter, perhaps unique in works of this sort, deals with the application of Geometry to Ornamental and Decorative Design. First-angle projection is called "English," and Third-angle, "American." The illustrations are neatly drawn, and the well written text is admirably printed. It contains some "ideas that will be welcomed by American high school teachers."

THE CYCLOPEDIA OF EDUCATION. Edited by Paul Monroe. Volume I. 654 pp. 7½ x 10½. Illustrated. The Macmillan Company. \$5 net.

This long expected volume, the first of the five forming the complete set, is receiving a hearty welcome everywhere. Printed on a fine grade of ivory white paper, in two columns, from a readable type face of just the right size, the pages are as inviting to the eye as they are welcome to the mind. The best thought of more than a thousand specialists, under one hundred departmental editors who "represent in every case the most authoritative and sane specialization in their respective spheres," has gone into the making of this truly monumental work, the first of its kind in English. More than one hundred authors have contributed to this first volume, whose text begins with Abacus, and ends with Chrysostom. Teachers interested in art education will here find Academic Costume illustrated in color, Aesthetics admirably treated, Archeology brought up to date, and Architectural Education brilliantly set forth. Art in Education, Art in the Schools, historically, Art as taught by various methods, Art Schools, Art Instruction in Europe, are other topics treated with discrimination and clearness by well-known leaders in the art educational world. This work should be in every school reference library. It furnishes not only the well-digested text matter under each title, but a carefully selected bibliography for those who may wish to pursue any subject further. Dr.

Monroe is to be congratulated upon the first fruits of his labors, and the publishers deserve the thanks of the English speaking world for producing this epoch-making volume.

GREAT ENGRAVERS. Edited by Arthur M. Hind. Frederick A. Stokes Company. 91 cts. each, postpaid.

Six of this series have appeared: Andrea Mantegna and other men of his time, Albrecht Dürer, Watteau and Boucher, and John Raphael Smith and the great mezzotinters of the time of Reynolds, Van Dyck, and Francisco Goya. The volumes are of uniform size, 6 x 8, three-quarters of an inch thick, bound in a leather-brown paper with a cover design in gold. Brief text, a sufficient bibliography, and from 65 to 75 plates clearly printed on cream paper make up each handsome volume. In these days of photographic reproducing processes the fore-runners of our democratic art, the patient, painstaking, artist-craftsmen of the sixteenth, seventeenth and eighteenth centuries should be better known. To this end these books will be of great service.

TURNER'S LIBER STUDIORUM. Miniature Edition, with all the unpublished plates, by J. M. W. Turner. Published by Frederick A. Stokes Company. 128 pp. 4 x 6. 68 cts., postpaid.

What reader of Ruskin but has sighed for these famous prints! Here they are in pocket size, a perfect mine of treasure for the teacher of pictorial composition; an extensive picture gallery for the lover of beauty.

MANSIONS OF ENGLAND IN THE OLDEN TIME is the name of the sumptuous volume by Joseph Nash, containing 104 plates, 32 of which are in full color, preserving the very atmosphere and charm of the interiors and exteriors of the old halls, abbeys, courts, etc., of England. All the characteristic features of the best domestic architecture of the Tudor age are here displayed in all their beauty. One volume, 10 x 13½. Price \$10. The Bruno Hessel Company, New York.

EDUCATION FOR COUNTRY LIFE is the title of Circular No. 84, by Willet M. Hays, Office of Experiment Station, United States Department of Agriculture. It is a pamphlet of 40 pages, with 13 illustrations, showing among other things how to lay out school grounds and gardens.

THE PAINTERS OF JAPAN. By Arthur Morrison. The book covers the whole subject of Japanese painting. In two volumes, with 120 reproductions in colors and colotypes. Frederick A. Stokes Co. \$35 net.

PERTINENT ARTICLES

ART-CRAFT INDEX

THE STORY OF FRENCH PAINTING. By Charles H. Caffin. Illustrated.
Century Co. \$1.20 net.

CHARDIN. By Herbert E. Furst. Illustrated. Charles Scribner's Sons. \$5 net.

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Parrakeets, The, Frederick C. Frieseke, Century, December, p. 301.
Passion Flower, Kathryn E. Cherry, Keramic Studio, December, supplement.
Return of the Flock, The, Josef Israels, International Studio, December, frontispiece.

NOTABLE ILLUSTRATIONS

- Amaryllis, Keramic Studio, December, p. 181.
Animals: Silver fox, Russian sable, Chinchilla, Ermine, Paul Bransom, Outlook, November 25, pp. 713-716.
Brer Rabbit: Four Pictures by Carton Moorepark, Century, December, pp. 286-289.
Bringing Home the Yule-Log, Ellen Macauley, St. Nicholas, December, p. 106.
Cats, Mme. Henriette Ronner, International Studio, December, p. 159.
"Christmas Conspiracy, The," Illustrations for, Albertine Randall Wheelan, St. Nicholas, December, pp. 163-168.
Drawings by Geo. Dupuis, International Studio, December, pp. 123-129.
Drawings of Trees, Walter King Stone, Scribner, December, pp. 641-653.
Madonna in the Garden, Dagnan-Bouveret, Craftsman, December, frontispiece.
"Mr. Blinky," Reginald Birch, St. Nicholas, December, p. 161.
Paintings by Childe Hassam, International Studio, December, pp. xxx-xxxvi.
Paintings by Josef Israels, International Studio, December, pp. 89-102.
Silhouettes, Flossie Fisher's Funnies, Ladies' Home Journal, December, p. 29.
Skaters, The, Gari Melchers, Suburban Life, December, p. 350.
Work of Josef Israels, World To-day, November, pp. 1362-1365.

DESIGN

- Bedsteads, House Beautiful, December, pp. 16, 17.
Bulgarian Embroidery, Craftsman, December, p. 331.
China Decoration, Keramic Studio, December, pp. 160-180.

- Christmas Cards by Will Bradley, Good Housekeeping, December, pp. 780-787.
Designs for Printing, by Adrian J. Iorio, Graphic Arts, November, pp. 333-336.
Dolls in Old Silesian Costume, International Studio, December, p. 161.
Furniture, Craftsman, December, pp. 323-325.
German Dolls, Craftsman, December, pp. 334, 335.
Japanese Baskets, Craftsman, December, p. 330.
Japanese Folding Screens, International Studio, December, pp. 110-122.
Jungle Service Plates, Mary Bacon Jones, House Beautiful, December, pp. 23, 24.
Metal Jewelry Boxes, Craftsman, December, pp. 321, 322.
Old Tables, House Beautiful, December, pp. 25, 26.
Plant Studies and Designs for Weaving therefrom, International Studio, December, pp. 130-140.
Title- and Text-pages, Printing Art, November, pp. 182-186, 189-196.
Wall Papers, House Beautiful, December, pp. 9-11.
Wood, Carved and Burned, Craftsman, December, p. 253.

RESOLVES

To keep my health; to do my work;
to live;
To see to it I grow and gain and give;
Never to look behind me for an hour,
Always to front onward into power.

W W W W W W CORRESPONDENCE W W W W W W

DEAR MR. BAILEY:

120 Boylston Street, Boston, Mass.

I am enclosing a letter together with a note we received to-day from Mr. A. F. Benson, Principal of the Seward School, Minneapolis, Minn. It seems that upon receipt of our letter of recent date, Mr. Benson read the letter to his class asking them to answer it for him. Enclosed you will find the letter produced by one of his students. How is this as a specimen of children's work?

A. S. Bennett.

MY DEAR MR. BENNETT:

The enclosed letter is one taken from a class exercise in the seventh grade. Your recent letter to me was sent to the class asking the pupils to answer for me. The letter is uncorrected.

A. F. Benson

Seward School, Minneapolis, Minn.

Nov. 13, 1911

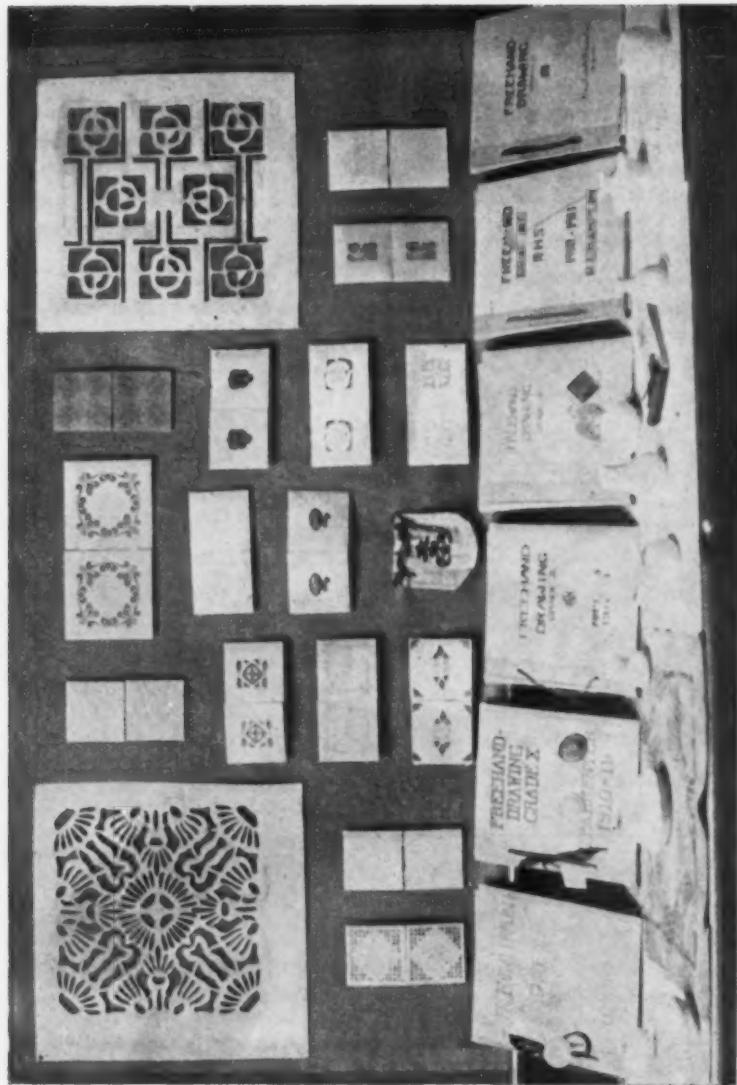
*School Arts Publishing Co.,
120 - Boylston St.,
Boston, Mass.*

Dear Sirs:

Your letter of the 11 inst.
offering a three months sub-
scription free of charge, was
received. I will give my closest
attention to Mr Bailey's magazine,
and let the teachers of the
Seward school examine it too.
Thanking you for this offer.

I remain,

Yours truly,
A. F. Benson



CORRESPONDENCE

Rogers High School, Newport, R. I.

MR. HENRY TURNER BAILEY,

DEAR SIR:

Your letter was so kind, I cannot resist sending you another "screen." We exhibited twenty-three such screens and ten tables. I am sorry some of our best work would not reproduce well (viz., tooled leather, passepartout bound mottoes, Gr. X).

We attempted so much—too much probably—in order to "catch up." With us, High School drawing is in its fourth year.

The "woodblock" printing is à la blotter (see School Arts). When I have a message as interesting as that, I, too, shall write "an article." I await the inspiration.

Thank you again for your letter.

Sincerely,

Lulu B. Roderick.

624-632 Sherman Street, Chicago.

MY DEAR MR. BAILEY:

November 2, 1911.

You have the thanks of myself and colleagues for the recent notice in The School Arts Book concerning our course of instruction in printing.

If you have occasion to refer to the matter again please state that the booklet can be secured for nothing. Some of your good readers have forwarded stamps ranging from five to twenty-five cents to obtain the booklet.

Of course we have returned the stamps, but we would be glad to advertise more freely among teachers and probably more would inquire if they knew the book was free. Then, too, there is the temptation to hang on to the money.

With kind regards, I am, Yours sincerely,

W. B. Prescott.

DEAR MR. BAILEY:

Nov. 24, 1911.

In the November number of The School Arts Book, I seem to have been drawn into the color question again. Since my first statement appears to have been misunderstood, due, no doubt, to the fact that only part of my letter was published, it seems to me no more than fair to re-state my position and to go back to the original question at issue, and try and make my point clear.

I believe I asked if it was sensible to expect children in the *first* and *second* grades to work with a three color water color box to produce the creations

CORRESPONDENCE

expected of them by us grown-ups. I stated rather emphatically that my experience with the three and six color methods had inclined me to the larger palette for the *younger* children because it is obviously a simpler method of teaching the subject.

I still stand back of this statement, not because it is more scientific, professional or, in the opinion of artists, good or bad, but because in class room practice it has worked out more successfully with the smaller children.

The question was not one of standards, intense or modified colors, the use of black or white, or what a professional painter would use, but simply if we are to use water colors in the lower grades, which is better, three colors, or more than three colors.

Surely no one will contend that it is less difficult to produce a large number of color tones with three colors than with six colors, or more. If they think so, let them try both methods, and I believe they will quickly decide for themselves. It requires more skill to play a symphony on a violin than it does to play one on a piano.

I do not stand alone when I say that to use six or more colors with the little children is the more sensible, logical plan. Do we not expect children to do things we would not or could not do ourselves? I have drawn my conclusions from class room practice, and not from abstract reasoning or theoretical deductions based on scientific data.

We have heard from supervisors and professional people. Let the primary teachers speak up and express themselves.

Very truly yours,

Fred V. Cann,
16 Mt. Vernon St., Boston, Mass.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

NOVEMBER CONTEST

AWARDS

For Special papers and objects in any way related to Harvest, the Fall of the Year, or Thanksgiving. Open to Grades I to IX inclusive.

First Prize: Pearl-handled jack-knife, and the Badge with gold decoration.

Merwin Oliver Wilcox, III, 29 Myrtle Ave., Holyoke, Mass.

Second Prize: Mongol drawing set, and the Badge with silver decoration.

Vina Donnelly, IX, South Hadley Falls, Mass.

Irene E. Fitzgerald, IX, Agawam, Mass.

Lawrence Leonard, IX, Randolph, Vt.

Winston Ramee, IV, Warwick Road, West Newton, Mass.

Charles Harold Smith, VII, Wilberforce, Ohio.

Third Prize: A Miniature Masterpiece in frame, and the Badge of the Guild.

Nina Allair, IX, South Hadley Falls, Mass.

Sigma Frieberg, VI, Eveleth, Minn.

Pauline Furninger, VIII, South Hadley Falls, Mass.

William Benjamin Hunter, IX, Wilberforce, Ohio.

Ann Merrill, III, 11 Lake Terrace, Newton Center, Mass.

Harold Odell, VIII, Agawam, Mass.

Helen Ranney, IX, Randolph, Vt.

Frank Roberta, Jr., III, 621 Pine St., Manistee, Mich.

Lana Schilling, III, Billings, Mont.

Richard Scott, VII, 14 Eaton Ave., Meriden, Conn.

Fourth Prize: The Badge of the Guild.

Mary E. Callahan, VII, 50 Everett St., Southbridge, Mass.

Frank Corrwiens, 169 Springfield St., Feeding Hills, Mass.

Henry Craddock, III, 8 Carlisle Pl., Pueblo, Col.

Marian Drew, III, Randolph, Vt.

Edson L. Dunbar, VIII, South Hadley Falls, Mass.

Rosa Koch, II, Hawthorne School, Calumet, Mich.

Mary B. Lawton, VII, 91 Lincoln St., Meriden, Conn.

Louise Marcandonio, IV, 157 Foster St., Meriden, Conn.

Mary Morgan, Miss Wilson's Private School, Wheeling, W. Va.

Lena Pajuneau, VIII, South Hadley Falls, Mass.

Carl Preston, V, Ramona, Okla.

Mary Pyle, IV, Deniston School, Swissvale, Pa.

Elon Richards, Columbian School, Pueblo, Col.

Edward Thomas, IX, Rye, N. Y.

NOVEMBER CONTEST

THE SCHOOL ARTS GUILD

Norman Thune, IV, McKinley School, Billings, Mont.
Violet Trevallian, Maple St., Mittineague, Mass.
Matt Zoweraha, II, Reed School, Pigeon Cove, Mass.

Special Prize: Christmas Packet.

First Grade, care Marie O. Petersen, Krukow Kanal 8, St. Petersburg, Russia.

Special Prize: Thanksgiving Packet.

First and Second Grades, McKinley School, Billings, Mont.

Honorable Mention: A Recognition Card.

Alston Alexander, Wilberforce, Ohio.
Walter Anderson, Reed School, Pigeon Cove, Mass.
Mary Battaglia, Pigeon Cove, Mass.
Emil Beatty, Greenfield, Ia.
Frank Curry, 1052 Veta Ave., Pueblo, Col.
Grace Dallas, Ramona, Okla.
Paul Damberg, Eveleth, Minn.
Rheuben Damberg, Eveleth, Minn.
Herman Frederiksen, 260 First St., Manistee, Mich.
Elmo Hutchinson, Garfield School, Billings, Mont.
Bertha Johnson, Pigeon Cove, Mass.
Ruth Jones, Columbian School, Pueblo, Col.
*Waino Juntunen, 1728 Boundary St., Calumet, Mich.
Laina Kallio, 3207 Ridge St., Calumet, Mich.
Ellen Kiley, 67 Derby St., West Newton, Mass.
Esther Lavigne, Eveleth, Minn.
Clyde Magnusson, 319 Third St., Manistee, Mich.
Paul Mason, 160 Springdale Ave., Meriden, Conn.
George Masters, Deniston School, Swissvale, Pa.
Dorothy Miller, Agawam, Mass.
Vera Olear, 278 Bennet St., Pueblo, Col.
Ethel Roope, 67 Setson Ave., Swampscott, Mass.
Frank Sattor, 323 Jackson St., Pueblo, Col.
James R. Sinclair, South Hadley Falls, Mass.
Clara Smith, Randolph, Vt.
Lucy Snow, 127 Lincoln St., Meriden, Conn.
Lee Sproule, 922 Van Buren St., Pueblo, Col.
Ethel Stein, Pigeon Cove, Mass.
Ruth Stevens, Columbian School, Pueblo, Col.
*Mary Claudine Stockwell, Randolph, Vt.
Dorothy S——, 1st B., Taft School, Billings, Mont.
Ruth Thayer, Randolph, Vt.
Desdie Tillson, Ramona, Okla.
Evelyn M. Tucker, Ludlow, Mass.

* A winner of honors in some previous contest.

Leona Taylor, Randolph, Vt.
Woitto Waarala, Hawthorne School, Laurium, Mich.
Muriel Weatherhead, 6 Crescent St., Southbridge, Mass.
Miriam Whittemore, South Hadley Falls, Mass.
Willie Williams, 702 Seventh St., Laurium, Mich.
Bernice ——, II, Roosevelt School, Billings, Mont.
Dorothy ——, III A., Taft School, Billings, Mont.

Special Prize: The Badge of the Guild.

*Lillian Allen, IX, Dominican Academy, Fall River, Mass.
William Dougherty, Ayers School, Malden, Mass.
William Lievers, IX, Monroe School, Davenport, Ia.
Gertrude Russell, VII, South Hadley Falls, Mass.
Ray Steele, VII, Martinsville, Ind.
Sema Waisman, care Marie O. Petersen, Krukow Kanal 8, St. Petersburg, Russia.
Bernice Whitehead, 1820 N. 15 St., Boise, Idaho.
Alvah Wilcox, 29 Myrtle Ave., Holyoke, Mass.
Richard Wir, V, Great Kills, Staten Is., N. Y.

Special Mention: A Recognition Card.

George Barrett, Polk School, Davenport, Ia.
Elsie Beard, Calumet, Mich.
Grace Bloomquist, 227 Veta Ave., Pueblo, Col.
Eugene Boeglin, 29 Horne St., Dover, N. H.
John Brown, 10 Block X, Pueblo, Col.
Charles Brunet, South Hadley Falls, Mass.
Harold Capen, 96 Brinkman St., Buffalo, N. Y.
Lorena Collins, Martinsville, Ind.
*Adele G. Crean, South Hadley Falls, Mass.
Blodwin Davies, 1432 E. Evans Ave., Pueblo, Col.
William Durbin, Narberth, Pa.
Elsa Goehlert, South Hadley Falls, Mass.
Henry Gulen, Columbian School, Pueblo, Col.
Vera Ivensen, Filmore School, Davenport, Ia.
Justina Jackson, Narberth, Pa.
George Johnson, 511 Eighth St., Calumet, Mich.
Hilda Johnson, 435 Pine St., Calumet, Mich.
Rose Kobe, 123 Osceola St., Laurium, Mich.
Willie Kobe, 123 Osceola St., Laurium, Mich.
*Jenju Kondratjewa, care Marie O. Petersen, Krukow Kanal 8, St. Petersburg, Russia
Ines Koons, Martinsville, Ind.
Paul Lecours, Dominican Academy, Fall River, Mass.
Ruth McKenzie, South Hadley Falls, Mass.
Mary McManus, 185 Central Ave., Dover, N. H.
Hasel Morris, Columbian School, Pueblo, Col.

* A winner of honors in some previous contest.

NOVEMBER CONTESTTHE SCHOOL ARTS GUILD

May Niasen, Polk School, Davenport, Ia.
Angeline Petersen, Polk School, Davenport, Ia.
Juliette Plante, Dominican Academy, Fall River, Mass.
Jacob Pole, care Marie O. Petersen, Krukov Kanal 8, St. Petersburg, Russia.
Mary Rigby, Dominican Academy, Fall River, Mass.
*Mary-Teresa Rodriguez, Dominican Academy, Fall River, Mass.
Maurice Ryan, 516 W. Abr. Ave., Pueblo, Col.
Marie Shaw, Washington School, Davenport, Ia.
Frank Sliwinski, Great Kills, Staten Is., N. Y.
*Clinton Stockley, 1154 Calumet Ave., Calumet, Mich.
Harold Walker, 605 Penn Ave., E. St. Louis, Ill.
*Clara Gertrude Walter, Columbian School, Pueblo, Col.
Adelaide Wir, Great Kills, Staten Is., N. Y.
Grade V, Randolph, Vt.

MY DEAR MR. BAILEY:

Sidney, N. Y.

My little people received the prizes for their September work yesterday. It would do your heart good if you could see their happy faces. One boy was drawing all yesterday afternoon instead of doing his other work.

Yours truly,

Addie M. Field.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

* A winner of honors in some previous contest.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The School Arts Publishing Company.

AWARDS

FOR THE UNCONSCIOUS WIT AND HUMOR OF SCHOOL CHILDREN

Though long delayed, here they are at last.

First Prizes: The School Arts Book for one year, awarded to those who sent, out of ten, seven or more items that could be used.

Howard F. Stratton, Philadelphia, Pa.
Agnes M. Smith, Sacramento, Cal.
May K. Smith, Monroe, Mich.

Second Prizes: "The Joysome History" to those who sent, out of ten, five or six that could be used.

Constance N. Lord, Vineyard Haven, Mass.
Edith McCoy, Dayton, Ohio
Elizabeth E. David, Wakefield, Mass.
Minnie E. Hays, Moorea Forks, N. Y.
Grace H. Trefethen, Taunton, Mass.

Third Prizes: A copy of The Graphic Arts to those who sent, out of ten, four or less that could be used.

Jeanie B. Willoughby, Dayton, Ohio
Edith W. Smith, Denver, Col.
May L. Sellander, Oakland, Calif.
Jennie L. Muth, Calumet, Mich.

Cecile Lyon, Omaha, Neb.
J. O. Smyth, Laurium, Mich.
Lillian E. Wilkes, Buffalo, N. Y.



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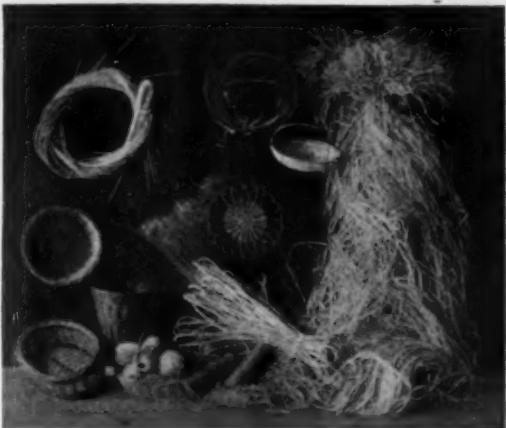
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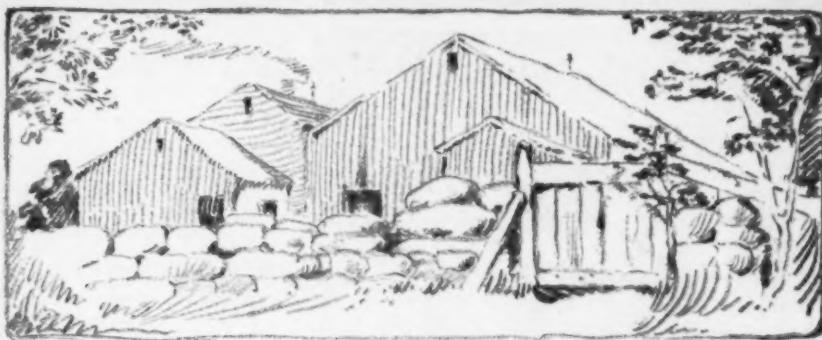
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The Massachusetts State Federation of Women's Clubs held a conference at the Museum of Fine Arts, Boston, in December, at which Mr. C. Howard Walker spoke on Out-of-door Art, Dr. Arthur Fairbanks on Indoor Art, and Dr. Denman W. Ross on The Relation of Art to Life,—three big topics and three efficient men.

Mr. Otto W. Beck, instructor in Pratt Institute, invited by the authorities of the Brooklyn Institute of Arts and Sciences to exhibit in the Brooklyn Museum his collection of paintings on the life and death of Christ, has hung there an exhibit of unusual quality which is calling forth enthusiasm and words of praise from all who see it.

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The demand for that excellent book by Mr. William Noyes of Teachers College, *Handwork in Wood*, has necessitated a second edition.

Montgomery County, Pa., has recently organized an association of teachers of manual arts, a prominent feature of whose work will be exhibitions of drawing and handicraft.



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"Industry" is the name of a little leaflet neatly printed and published by the Newton Independent Industrial School. The November number was accompanied by a little slip giving the opinion of Dr. Draper, Commissioner of Education for New York, as to the importance of printing as a form of industrial art instruction.

Mr. Frank E. Mathewson, formerly of the Wentworth Institute, Boston, has been elected Director of Industrial Courses in the Jersey City High School. Mr. Mathewson is earning a well-deserved reputation as god-father to new institutions.

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FIRST PRIZE: Miss Mabel S. West, Wichita, Kansas.

SECOND PRIZE: Miss Ella E. Preston, Davenport, Iowa.

THIRD PRIZE: Mr. Frederick V. Cann, Boston, Mass.

Many other write-ups were of high merit and showed careful thought.

We wish to thank all those who have taken part in this contest during the last two months.

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